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# INTRODUCTION TO PRAKRIT

BY

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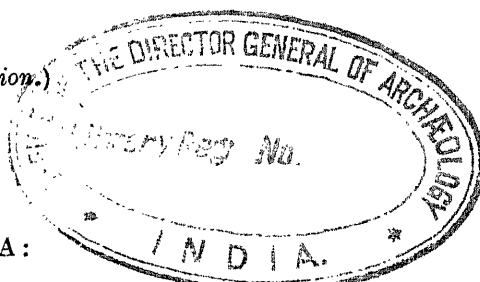
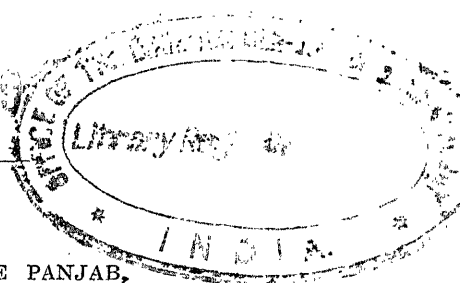
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Ganthaāreṇa piagurupo Siri-

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ARTHUR ANTHONY MACDONELL

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-ācārianarindassa Baillatitthatthassa

ṇāma

savvāiṃ uvaaraṇāiṃ sumaria

imassa potthaassa ādimmi

sasiṇham

ahilihidam.

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## PREFACE TO FIRST EDITION.

Degree courses in Sanskrit almost invariably include a Drama, of which a considerable portion is in Prakrit. In practice, whatever Examiners may imagine, the student reads the Sanskrit *chāyā*, which most editions provide for him on the same page. At any rate he begins that way; reading the Prakrit afterwards, noticing certain similarities, and *some* of the differences, so that he may be able to recognize a passage, with which he is already familiar in its Sanskrit form, and perhaps in an English translation. Even the more advanced student who reads the Prakrit as it comes, at the slightest check looks down at the 'shadow.' Consequently few students have any definite knowledge of any one of the Prakrits. One cannot blame them. The editions they use are often incorrect in the Prakrit portions, and there is no convenient book of reference in which they can find definite rules. One **object** of this *Introduction to Prakrit* is to provide students with a guide for the more attentive and more scholarly study of the Śaurasenī and Māhārāṣṭrī passages in their Sanskrit Plays.

The **main object** however is to assist the student of the History of the great Indo-Aryan Language from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one **modern** Indo-Aryan language. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of

Indo-Aryan. For this there are accurate texts, and many works of reference available.<sup>1</sup>

The **middle** stage has been comparatively neglected. In India itself, the mediæval Prakrits are in a more real sense *dead* languages, than is Sanskrit itself. Outside India scholars have found in Pali, the language of the oldest Buddhist Scriptures, a convenient representative of this stage. The student of Indo-Aryan Philology needs a clear view of the main characteristics of the different Prakrits. It is hoped that this work may prove useful for this purpose.

**Method of Study.** Perhaps the best plan is to begin with the thorough study of *one* dialect, afterwards comparing others with this as a standard. This was the method of the Indian grammarians who took Māhārāṣṭrī as their standard. But the only *prose* extant in Māhārāṣṭrī was written by Jains, and that not in the same dialect as the songs in the dramas. There are excellent aids to the study of Pali, but Pali is too archaic to make a good central point, and it is a separate *subject* in our curricula, and generally regarded as appropriate only to students of Buddhism. Moreover the Sanskrit student does actually first come into contact with Prakrit in the plays, and most of it is Śaurasenī. For this, among other reasons, it has been thought desirable to present a general view of the subject, with special stress on Śaurasenī and Māhārāṣṭrī.

The student making use of this book is advised to read the general sections, and to study the chapters on Phonetics and Grammar with special reference to the two main Dramatic

---

<sup>1</sup> Particularly recommended : A Vedic Grammar for Students by Prof. A. A. Macdonell, Clarendon Press, 1916.

Prakrits. The more important examples are printed in bold type and may be memorised. The Extracts 1 to 14 should then be thoroughly mastered, and the knowledge acquired applied to any play the student may be reading.<sup>1</sup>

The next step will be more philological, consisting in the comparison of the several stages and dialects as far as they are described in Chapters IV to X, and illustrated in Extracts 15 to the end.<sup>2</sup>

The specimens of Pali and of old Prakrit are intended as inducements to further study.

Modern forms have been occasionally quoted to show the historical continuity of words from ancient times. The student should be able to connect up a much larger number of forms from his mother tongue.

The Index is intended partly for convenience of reference, and partly to provide an instrument by which one may test one's ability to explain forms, and to recognize them out of their context.

**Transliteration.** The Roman script has been used for several reasons. Over a dozen years of teaching experience has convinced the writer that the slovenly spelling, so prevalent in both Roman and Devanāgarī scripts, is partly due to the fact that Hindi and Sanskrit are written in the same script, but with slightly different sound-values. A word written in Devanāgarī may be pronounced as in Sanskrit or as in Hindi, e.g.—भगवान्, as *bhagavān* or as *bhagvān*, धर्म as *dharma* or *dharam*,

<sup>1</sup> If he will read a play for the sake of these two Prakrits only, let him choose Karpūramañjarī (Konow's Edition).

<sup>2</sup> The most interesting play for variety of dialect is the Mṛcchakatikam.

सामवेद as *sāmaveda* or *sāmved* and so on. Confusion is increased if the student has to distinguish a Prakrit pronunciation when the spelling is identical with that of a modern word.

Another reason is that the Roman script being more atomic than Devanāgarī has advantages for stating phonetic laws in English.

Moreover any Indian student who aims at keeping abreast with modern scholarship should make himself thoroughly familiar with the use of this script. To make use of many books of reference, and Oriental Journals, it is almost as important to him, as Devanāgarī to the Western scholar.

These reasons seemed to outweigh the disadvantages of increased labour in proof-reading, and the initial feeling of unfamiliarity with Sanskrit in this guise that may be experienced by the beginner.

On doubtful points, such as derivations where "Doctors disagree," the authority of Pischel has generally been followed. Controversy has generally been avoided, and where any reference has been made to rival theories or matters of dispute, it is only to suggest to the student fields of enquiry that still await his enterprise.

Apart from facilitating the study of the Indian Drama, and of Indian Philology, it is hoped that this little book may lead some of our students and graduates to take an interest in the great field of Indian thought and literature that lies outside the Sanskrit circle. Without some knowledge of this, it is impossible to obtain an adequate idea of the life of mediæval India.

A. C. WOOLNER.

*Gulmarg,* }  
1917. }

## PREFACE TO SECOND EDITION.

The first edition was issued during the Great War. Proofs were read in intervals snatched from Civil and Military duties combined. In this second edition a number of misprints has been removed. In the meantime important contributions have been made to the history of the Indo-Aryan languages. The Chapters on Classification and Literature have been brought more up to date. Since this book first appeared there has been an increased interest in Prakrit in the Indian Universities and the general level of knowledge has risen. More attention is being given in several Universities to the history of the Indian languages. In view of this something has been said of Early Prakrit represented by Aśoka's Inscriptions and late Prakrit represented by Apabhraṃśa.

For reading the proofs and seeing the second part through the press, I am much indebted to my friend and colleague, once a pupil, Dr. Banarsi Das Jain, M.A., Ph.D., now Lecturer in Hindi at the Oriental College, who has also made a number of useful suggestions.

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LAHORE. }  
1928.



# TABLE OF TRANSLITERATION.

## Vowels.

अ	a	आ	ā	इ	i	ई	ī	उ	u
ऊ	ū	ए	e	ओ	o				

For Sanskrit add ऋ ṛ, ॠ ṝ, ए ai, and औ au.

Note 1. अइ and अउ in Prakrit should strictly be written ai and au to distinguish them from the Sanskrit diphthongs ऐ ai, औ au; but as the latter do not occur in Prakrit the dots can be omitted without any ambiguity, e.g. uttarai 'he crosses' can only represent उत्तरइ.

2 ए and औ in Prakrit sometimes represent short vowels. When distinguished these are written ɛ and ɔ (*vide* § 61).

## Consonants.

क	k	ख	kh	ग	g	घ	gh	ङ	ṅ
च	c	छ	ch	ज	j	झ	jh	ञ	ñ
ट	ṭ	ठ	ṭh	ड	ḍ	ढ	ḍh	ण	ṇ
त	t	थ	th	द	d	ध	dh	न	n
प	p	फ	ph	ब	b	भ	bh	म	m
य	y	र	r	ल	l	ळ	ḷ	व	v
श	ś	ष	ṣ	स	s	ह	h		

Visarga (not used in Prakrit) ḥ.

Anusvāra ṁ.

A nasalised vowel is represented as in ā, ū.

Note 1. Sanskrit न n is generally represented in Prakrit by ण ṇ, but the dental n may occur before another dental, e.g., danta as in Sanskrit. This, however, is often written दंत damta. In Jain works the dental n is frequently written at the beginning of words.



2. Similarly other nasals are often represented by anusvāra.

पञ्च pañca for pañca

संख samkha for sañkha

दण्ड daṇḍa for daṇḍa

जम्ब jambu for jambu

but see § 35.

3. For the weak *y* see § 9. Note.

4. Hindi ङ is represented by ṅ, cerebral ञ by ṇ. In practice this causes no confusion with the vowels ए ṛ and ऐ ṛ. The letter ढ ḍ was probably pronounced as a cerebral ṛ long before the diacritical dot for ढ was devised.

5. In general it should be understood that transliteration is merely the substitution of one set of symbols for another, and does not tell us anything more about the pronunciation. It is quite possible that च ca was pronounced something like *tca* in Māhārāṣṭrī as in modern Marathi, and that in Magadha अ a was pronounced as Bengali renders it to-day. Even if so, we may feel sure that a Midlander would use his own sounds in pronouncing either Prakrit.

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## CORRECTIONS.

- Page 4, note 2, l. 2, for XIXth read XIth.  
„ 8, l. 26, for Vappaĩrā read Vappaĩrāa,  
for Vākpatirājā read Vakpatirāja.  
„ 9, l. 17, for Śrithriā read \*Śrithirā.  
„ 10, § 1, for yadī read yadi.  
„ 12, § 12, for Kirada read Kirāda.  
„ 13, § 13, for yutha read yūtha.  
„ 15, l. 1, for ṇāvia read ṇāvida.  
„ „ (23), for ḷ or ḷ read l or ḷ.  
„ 20, l. 17, for tshii read thii.  
„ 29, § 72, l. 2, for viaṇā read viaṇā.  
„ 31 l. 2, for aniga-m- read aṅga-m-.  
„ „ § 79, l. 1, for number read member.  
„ „ § 80, for rājārṣi read rājārṣi.  
„ 34, § 90, for vaum read vāum.  
„ 36, § 92, (v) for davahanāhim read pavahanāhim.  
„ „ § 93 (iii), for risāo read risao.  
„ „ last line, for mṛgatṛṣṇikāyaḥ read mṛgatṛṣṇikāyāḥ.  
„ 37, l. 1, for rekhaḥ read rekhāḥ.  
„ 42, § 110, l. 10, for -iṇa read iṇa-.  
„ 53, l. 3, for viṇṇāveī read viṇṇaveī.  
„ 57, l. 3, for ādhappaī read ādhappaī.  
„ „ l. 4, for vidhappaī read vidhappaī.  
„ 88, l. 17, insert been after have.



# INTRODUCTION TO PRAKRIT.

## PART I.

### CHAPTER I.

#### SUBJECT DEFINED.

The history of the North Indian or Indo-Aryan languages may be conveniently divided into three periods—ancient, mediæval, and modern.

(i) The speech of the ancient or **Old Indo-Aryan** period is represented in literature (*a*) by the language of the Ṛig Veda, (*b*) by that of later Vedic books. To this period belonged also those spoken dialects on which were based (*c*) the poetic diction of the Epics, and (*d*) the more highly polished (**Saṃskṛta**) literary language of Pāṇini, Patañjali, and thereafter of Kālidāsa and the others down to the present day.

(ii) The mediæval or **Middle Indo-Aryan** period is represented in literature by Pāli and the Prākṛits. It comprises all the dialects from the time (whenever it was) that certain *phonetic* changes, with some variations in grammar also, had produced a language obviously different from Old Indo-Aryan, down to the time (? about 1100 A.D.) when further phonetic changes and the complete break up of the old grammar had produced a new type of language similar to that of the modern vernaculars. Our knowledge of this period has to be pieced together from a variety of records, referring to different localities and different times. These records comprise inscriptions as well as literary works. Of the inscriptions the most famous are the Edicts of Aśoka. The literature comprises the Pāli Canon of the "Southern" or Hinayāna Buddhists, the Prākṛit



Canon of the Jains, the Prākṛit of Lyrics, Epics and Plays and the Prākṛit grammars.

(iii) The beginning of the third or modern period has not been fixed with precision. It lies between the latest sort of Prākṛit, or *Apabhraṃśa* such as that described by Hemacandra in the twelfth century, and the earliest poetry of the Old Vernaculars. The oldest poem in Western Hindī is the *Prithi Rāj Rasau* by Chand Bardai of Lahore (? about 1200 A.D.).

The middle period can be again divided into three stages : (1) **Old Prākṛit** (or Pāli); (2) **Middle Prākṛit**; (3) **Late Prākṛit** or *Apabhraṃśa*.

(1) The Old Prākṛit stage includes (a) Inscriptions from the middle of the 3rd century B.C. down to the 2nd century A.D. The dialect varies with time and place.

(b) Pāli of the Hīnayāna Canon and other Buddhist works, as the *Mahāvamsa* and the *Jātakas*.

In the *Jātakas*, or Birth Stories of the Buddha, the verses (*gāthās*) preserve a more archaic form of language than the prose.

(c) The language of the oldest Jain Sūtras.

(d) The Prākṛits of early plays, such as those of Aśvaghōṣa of which fragments have been found in Central Asia.

(2) The Middle Prākṛit stage includes (a) *Māhārāṣṭrī*, the language of the liquid lyrics of the Deccan, (b) the other Dramatic Prākṛits, *Śaurasenī*, *Māgadhī*, etc., as found in the plays of Kālidāsa and his successors, and in the grammarians; (c) the dialects of the later Jain books; (d) *Paiśācī*, in which the *Bṛhatkathā* is said to have been composed, but which is known only from the statements of grammarians.

(3) *Apabhraṃśas* were not much used for literary purposes. They represent the stage reached by ordinary colloquial speech when the Prākṛit type of speech as found in the plays was already archaic, and had been refined and stereotyped by the grammarians. By the time that Hemacandra recorded a

particular Apabhraṃśa of the West, this was probably already archaic.

This book is concerned in general with the second, mediæval, or **middle period** of the Indian language, and in particular with the **Middle Prākṛit stage**, especially the Dramatic Prākṛits.

*Various uses of the word "Prākṛit."*

**Prākṛta** derived from *prakṛti* has two lines of meaning: (a) the more precise meaning of something belonging to or derived from a *prakṛti*, that is from the original form of anything as opposed to a *vikṛti* its modification. (In Sāṃkhya Philosophy *prākṛta* means what is derived from Prakṛti, the original element); (b) the looser meanings of 'natural, ordinary, vulgar, provincial.'

It is probable that it was in the more general sense that '*prākṛta*' (Śauraseni '*pāūda*' Māhārāṣṭri '*pāūa*') was first applied to *ordinary common* speech as distinct from the highly polished, perfected *Saṃskṛitam*.

Grammarians and Rhetoricians of later days however explain *prākṛtam* as derived from the *prakṛti*, i.e. *saṃskṛtam*. This explanation is perfectly intelligible even if it be not historically correct. Practically we take Sanskrit forms as the basis and derive Prākṛit forms therefrom. Nevertheless modern philology insists on an important reservation: Sanskrit forms are quoted as the basis in as far as they represent the Old Indo-Aryan forms, but sometimes the particular Old Indo-Aryan form required to explain a Prākṛit word is not found in Sanskrit at all, or only in a late work and obviously borrowed from Prākṛit.

If in "Sanskrit" we include the Vedic language and all dialects of the Old Indo-Aryan period, then it is true to say that all the Prākṛits are derived from Sanskrit. If on the other hand "Sanskrit" is used more strictly of the Pāṇini-Patañjali language or "Classical Sanskrit" then it is untrue

to say that any Prākṛit is derived from Sanskrit, except that Śauraseni, the Midland Prākṛit, is derived from the Old Indo-Aryan dialect of the Madhyadeśa on which Classical Sanskrit was mainly based.

In Europe the word Prākṛit has been used (a) to refer to particular languages classed as Prākṛit in India, e.g. Māhārāṣṭrī, or to the Prākṛit passages in plays;

(b) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākṛit<sup>1</sup>);

(c) Of the *natural* spoken language as distinct from the literary learned language. In this last sense some writers<sup>2</sup> distinguish Primary, Secondary and Tertiary Prākṛits as the natural spoken dialects of the three great periods. Out of these successive types of spoken speech grew the various literary idioms which became stereotyped or fossilised as it were, and remained in use alongside of the living and ever-changing dialects.

## CHAPTER II.

### PRAKRITS.

The following are the more important literary Prākṛits (Pāli being excluded):—

M.	Māhārāṣṭrī	}	Dramatic Prākṛits.
Ś.	Śauraseni		
Mg.	Māgadhi		
AMg.	Ardha-Māgadhi	}	Jain Canon.
J. M.	Jain-Mahārāṣṭrī		
J. Ś.	Jain-Śauraseni		
(Apa.	Apabhramśa.)		

<sup>1</sup> Dr. O. Franke in his *Pāli and Sanskrit* uses 'Pāli' for the Middle Period including Inscriptions.

<sup>2</sup> *Vide* Article on Prākṛit by Dr. Sir George Grierson in *Encyclopaedia Britannica*, XIXth Edition.

M. **Māhārāṣṭrī** was regarded as the Prākṛit *par excellence*. Prākṛit grammars gave the rules for this first. For others there were some special rules, and then "the rest is like Māhārāṣṭrī." Daṇḍin remarks (K.D.1.35): *Māhārāṣṭrāśrayām bhāṣām prakṛṣṭam prākṛtam viduḥ*.

In the Drama ladies who speak Śaurasenī, sing their songs in Māhārāṣṭrī. The Māhārāṣṭrī lyrics were famous far beyond the limits of Māhārāṣṭram. The same language is used for the Prākṛit Epics such as the Gaṇḍavaho. This language of the Deccan poets carries further than other Prākṛits the principle of omitting single consonants between vowels (vide § 10). This is natural in a literary song-dialect, for in a song it is the melody and sentiment that matter most, the precise words or forms of words are less important. It is not to be supposed however that Māhārāṣṭrī is a mere invention of the poets. It is based on the old spoken language of the country of the Godavari, and contains many features that survive as peculiarities of modern Marathi.

Ś. **Śaurasenī** was the Prākṛit of the Madhyadeśa taking its name from Śūrasena the country round Mathurā ('Muttra'). This is the ordinary Prākṛit of a Sanskrit drama. It is spoken by ladies and the Vidūshaka; in the Camphor-cluster (Karpūramañjarī) even by the king. This Prākṛit is the nearest to classical Sanskrit. It arose in the same country, and is descended from the spoken language, on which classical Sanskrit was mainly based. It thus forms an intermediate stage between Sanskrit and Hindi (that is, the Western Hindi on which Literary Hindi has been based). Owing however to this close kinship with the sacred tongue, Śaurasenī was overshadowed; continually influenced by Sanskrit, it failed to make much independent progress.

Mg. **Māgadhī** is the Prākṛit of the East. Its geographical centre was in the ancient Magadha not far from the land of modern Māgaḥī, a dialect of Bihārī. In the plays Māgadhī is

spoken by low people. Dialects of Māgadhi also occur, e.g., Dhakkī in the Mṛcchakaṭikam. This Prākṛit differs conspicuously from the others in its phonetics. स is replaced by ण, and र by ल. The nominative singular of -a stems end in -e. य remains and even replaces ज. [For further particulars vide Chap. X]. Where other Prākṛits say *hattho*, Māgadhi has *haṣṭe*; others *so rāṭā* = *so rājā*, Māgadhi *śe lāā*.

### Jain Prākṛits.

AMg. The oldest Jain Sūtras were composed in **Ardha Māgadhi**, a Prākṛit based on the dialect spoken between Śūrasena and Magadha (about Oude). In its phonetic character it resembles Māgadhi in some respects. It preserves more traces of the old grammar than Śauraseni, and shows a greater independence from Sanskrit.

J. M. The non-canonical books of the Śvetāmbaras were written in a form of Māhārāṣṭrī that has been termed **Jain Māhārāṣṭrī**.

J. Ś. The language of the Digambara Canon in some respects resembles Śauraseni and has been termed *Jain Śauraseni*.

**Apabhraṃśa** has been used in India (a) for anything diverging from Sanskrit as the standard of correct speech, (b) for spoken languages as distinct from literary "Prākṛits," including non-Aryan as well as Aryan languages; (c) a literary form of any such vernacular. The only literary Apabhraṃśa described in detail by the grammarians is the *Nāgara Apabhraṃśa* which appears to have belonged to Gujarat. To this is said to be related the *Vṛācada Apabhraṃśa* of Sindh. Dhakkī and some other dialectic forms of the main Prākṛits are sometimes styled *apabhraṃśas*. If we had records of the Apabhraṃśas spoken in the areas connected with each of the main Prākṛits an important link in the history of the Indian languages would be supplied. Even as it is, the tendencies of Apabhraṃśa in phonetics and grammar, help to bridge the gap between typical Prākṛit and the modern languages. The

number of text available gradually increases and these supplement the information contained in Hemacandra's grammar.

The use of various Prākritis in the Drama is discussed in Chapter XI on Prākrit Literature. Further details as to sub-dialects, Paisācī dialects, the dialects used in Inscriptions, and their relationships, are given in Chapter X on the classification of Prakrits.

## CHAPTER III.

### GENERAL CHARACTER OF PRAKRIT.

Prākrit (including Pāli) was still a synthetic language. The ancient grammar had been somewhat simplified. The number of case forms and verbal form tends to dwindle. The Rigveda possessed a greater variety of forms than the later Vedas. Pāṇini's Sanskrit has discarded a number of forms used in the Brāhmaṇas. Pāli and old Ardhamāgadhī retain a good deal that has disappeared from the Māhārāṣṭrī and Śaurasenī of the lyrics and plays. Apabhraṃśa finally indicates the approaching dissolution of the last remnants of the old etymology. The time was approaching when a noun might have only two or three distinct endings, and the verb was reduced to little more than one tense and two participles. The ambiguity thus produced was avoided by new devices, and out of the ruins of the old language grew up the analytic languages of modern India.

Though simplified, yet the remaining Prākrit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declension to one type, that of *a*-stems, and to conjugate all verbs according to one scheme, that of the old *A*. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the time of the Middle Prākrit stage. The Dual number was found

unnecessary. The Ātmanepada hardly survived after the Old Prākṛit stage and never in its original meaning. But it was not yet necessary to resort to postpositions or auxiliary verbs. The essentials necessary for ordinary conversation and even verse-writing remained down to the Apabhraṃśa stage. For more important work, for more exact thinking the tendency was to resort to Sanskrit. As Pāli, Ardhamāgadhi and the other Jain Prākṛits successively lost the advantage of being the language of the day, or of the locality, they were unable to withstand this tendency and were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in Prākṛit are **phonetic**. Conjunct consonants are mostly assimilated: *rakta* became *ratta* (as Latin fructu-s became Italian frutto); *sapta* became *satta* (as Latin septem became Italian sette). Some of the sounds of the old language disappear:

च *r*, ऐ *ai*, औ *au*, य *ya* (except in Mg. and a shadowy य to bridge hiatus), ष *ṣa* (except in Mg. where स is missing), ष *ṣa* and Visarga; whereas the only sounds contained in Prākṛit and not recorded for Sanskrit are the short vowels *ṛ* and *ṭ*. Final consonants are avoided. Not more than two consonants can follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

The cumulative effect to such changes in the case of a particular word may be such as to completely alter its appearance. "Vappairāa" does not immediately suggest Vākpatirājā, "oiṇṇa" is not very like *avalīrṇa*. On the other hand some words are identical with Sanskrit and the *majority* could readily suggest a Sanskrit equivalent to anyone with a living colloquial knowledge of the classical language. This is true not only of Śauraseni but also of the others.

From this circumstance it may be understood that the different Prākṛits were mutually intelligible among the educated. A speaker of Sanskrit, whose *mother* tongue was the

spoken form of any one of the Prākrits, would readily understand any of the literary Prākrits. Moreover a speaker of Śauraseni would easily learn to recognise many Sanskrit words, and even grasp the meaning of a Sanskrit sentence without being able to speak Sanskrit. In the older stage the difference was still less marked. Still further back we should find only the difference between 'correct' and 'incorrect' pronunciation, grammatical speech and ungrammatical, standard speech and dialectical—the differences between the speech of educated and uneducated people speaking substantially the same language. At this stage though differences existed the new speech had not attained a separate existence, it was not yet distinct enough to be recognized as a separate language capable of having a fixed grammar and a literature of its own.

Even in the Rigveda we find "*prākritisms*," that is phonetic variations along just those lines that were followed by the Prākrits. For instance *sithirā*="loose" instead of *śrithriā* as might be expected from the root *śrath*. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such "*prākritisms*" in the sacred texts indicates that the priests regarded them as possible forms in the same language, and were not yet conscious of any gulf between the two kinds of speech.

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language of Science and Philosophy until the modern languages of Europe asserted their independent existence. Like Sanskrit in India, Latin was long the medium of conversation between educated men of different nations. Again, as the language of religion, Latin was always to be heard in the mouths of priests,



and common people caught stray phrases of it. The mediæval quack or schoolmaster, however ignorant, must needs air his Latin.<sup>1</sup> Here again phonetic changes and the working of analogy have gradually simplified the old grammar until prepositions and auxiliary verbs had to be used to avoid ambiguity.

Some speculation has been devoted as to the *causes* of such changes as in India may be styled prakritic. Economy of effort, progressive refinement especially in courts and cities, softening influence of a semi-tropical climate, influence of the speech habits of non-Aryan peoples who adopted the Aryan speech—all these may have been at work both in India and in Europe.

## CHAPTER IV.

### PHONETICS.

#### SINGLE CONSONANTS.

§ 1. **A. Initial.** The general rule is that a single consonant at the beginning of a word remains unaltered, except *n*, *y*, *ś*, and *ṣ*. (न, य, श, ष).

*n* is cerebralised (§ 7).

*y* becomes *j* (except in *Mg.*).

**jadhā**=*yathā* (*Mg.* *yadhā*). **jaī**=*yadī*, Śaur. also has **jadi** (*Mg.* *yaī*, *yadi*). **jogī**=*yogī*.

*ś* and *ṣ* become *s* (§ 8).

§ 2. The initial consonant of the second member of a compound is usually treated as if it was in the middle of a word.

A verbal root however often retains its initial letter.

**putta**=*putra*, but *āryaputra* becomes **ajjaūtta**.

**M. paāsei**=*prakāśayati*. **Ś. āadam** or **āgadam**=*āgatam*. (**M. āaam** or **āgaam**)

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<sup>1</sup> See *Love's Labour Lost*, Act V. Holofernes the Schoolmaster.

- § 3. Enclitics are similarly treated. *kiṃ uṇa=kiṃ punar.*  
*vi=(a)pi. a=ca.*

In *tāvat* and *te* (2nd pers. pron.) Śaur. and Mg. change *t* to *d* as in the middle of a word. *mā dāva=mā tāvat.* ||  
*ṇa de=na te. piduṇo de=pitus te. tado de=tatas te.* ||

- § 4. In several dialects **bh** becomes **h** in the root **bhū** and its derivatives. M. *hoī=bhavati* (Saur. *bhodi*).

Ś. *havissadi* (Mg. *haviśśadi*)=*bhaviṣyati*.

Ś. Mg. *hodavva=bhavitavya*.

- (5). **Ph** at the beginning of the second member of a compound is often retained as at the beginning of a word.

Ś. *cittaphalaa=citrāphalaka, bahuphala, saphala.*

- (6). *Aspiration.*

**kh** for **k**. *khujja=kubja. √kheḷ=√krīḍ.* [Skt. has *kheḷ* 'shake, play' as early as the Rāmāyaṇa (J. Bloch), which may be Prakritic.]

**ph** for **p**. Ś. *phaṇasa*. M. *paṇasa=panasa* "bread-fruit tree." An aspirated sibilant becomes **ch**. AMg. *chāva=Pāli chāpa=sāba* or *sāva* "young animal." M. AMg. *cha=ṣaṭ, chaṭṭha=ṣaṣṭha.*

- (7). *Change of Place of Articulation.*

Examples. Palatal for Dental. M. *ciṭṭhai. S. ciṭṭhadi.*  
 Mg. *ciṣṭhadi=tiṣṭhati.*

Cerebral for Dental. M. *ḍhaṅkha=dhvāṅkṣa* "crow."

**ṇ** for **n**. *ṇūṇa=nūnam, ṇaṇa=nayana.*

- (8). The three sibilants ś, ṣ, s ( ष ष ष ) are reduced to one, the dental **s** (except in Māgadhî where we have the palatal ś).

- § 9. **B. Medial.** Medial or intervocal **k, g, c, j, t, d**, are generally dropped. ( क, ग, च, ज, त, द ).

M. *loa=loka, saala=sakala, aṇurāa=anurāga, juala=yugala, ṇaara=nagara, paūra=prapura, bhoṇa=bhojana, rasāala=rasātala, hiaa=hṛdaya.*

Medial **p, b, v**, are sometimes dropped. ( प, ब, य ).

M. *rūa*=*rūpa*, *viuha*=*vibudha*, *diaha*=*divasa*.

**Medial y is always dropped (य).**

*vioa*=*viyoga*, *pia*=*priya*.

*Note.*—In place of the omitted consonant was pronounced a weakly articulated *ya* (*laghu-prayatnatara-ya-kāra*).

This was weaker than the य of Sanskrit or Māgadhi, and was not expressed in writing, except in MSS. written by the Jains, e.g., *hiyāya*=*hrdaya*.

\* § 10. This principle of omitting single consonants between vowels was carried to great lengths in the literary form of Mahārāṣṭrī used in Lyrics. It naturally leads to ambiguity. *Kaī* may represent *kati*, *kavi*, or *kapi*! A string of vowels like *uaa* (= *udaka*) has lost all the character of the original word. The fact that such changes were possible at all shows that the Indian consonants were, as now, weaker in articulation than the English consonants. The actual workaday dialects however were more conservative. In Apabhraṃśa, Hemacandra tells us, *k*, *t*, *p* between vowels were not dropped, but became *g*, *d*, *b*, respectively. *ṇāgu*=*nāyakaḥ*, *āgado*=*āgataḥ*, *sabhalaū*=*saphalakam*. Some of the literary Prakrits also have the same change. In the older stage, as in Pāli, *k*, *t*, *p* remain unchanged, or dialectically became sonants: *Sāgala*=*Sākala*.

§ 11. *Examples.*

Śaur: *adidhi*=*atīhi*, *kadhedu*=*kathayatu*, *pāridosia*=*pāritosika*, *bhodi*=*bhavati*, *kadhido*=*kathitaḥ*, *Kirada*=*Kirāta*, *āṇedi*=*āṇayati*, *tado*=*tataḥ*, *kida*=*kṛta*, *gada*=*gata*, *sakkada*=*saṃskṛta*, *Sarassadi*=*Sarasvati* (M. Sarassai).

Māgadhi: *pālidosia*=*pāritosika*, *śāadam*=*svāgatam*, *hage* ("I") *\*ahakaḥ*, a derivative of *aham*.

Ardha-Māgadhi and Jain Mahārāṣṭrī: *Asoga*=*Aśoka*, *loga*=*loka*, *āgāsa*=*ākāśa*.

Pāli: *loka*, *gacchati*, *rūpa*.

§ 12. In this treatment of medial t we have one of the characteristic distinctions between the Śaurasenī and Māhārāṣṭrī of the plays. Compare the following:—

<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>	<i>Sanskrit.</i>
jāṇādi	jāṇāī	jānāti.
edi.	ei	eti.
hida	hia	hita.
pāuda	pāua	prākṛta.
maragada	maragaa	marakata.
ladā	laā	latā.
ṭhida	ṭhia	sthita.
pahudi	pahui	prabhṛti.
sada	saa	śata.
edaṃ	eaṃ	(etad).

§ 13. The aspirates kh, gh, th, dh, ph, and bh between vowels are generally reduced to h. (ख, घ, थ, ध, फ, and भ become ह).

*muha*=*mukha*, *sahī*=*sakhī*, *meha*=*megha*, *lahua*=*la-ghuka*, *jūha*=*yutha*, *ruhira*=*rudhira*, *vahū*=*vadhū*, *sahara*=*śaphara*, *ahinava*=*abhinava*, *ṇaha*=*naḥas* or *nakha*.

§ 14. Here again Śaurasenī, Māgadhi and some other dialects merely replace the surd *th* by the sonant *dh*.

Ś. *adidhi*, *kadhedu*, *tadhā*, *adha*, *jadhā*=*yathā*.

Mg. *yadhā*=*yathā*, *tadhā*. (Pāli retains the surd—*atha*, *yathā*, *tathā*.)

This forms another distinction between Śaurasenī and Māhārāṣṭrī, e.g. :—

<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>	<i>Sanskrit.</i>
adha	aha	atha.
maṇoradha	maṇoraha	manoratha.
kadhaṃ	kahaṃ	katham.
ṇādha	ṇāha	nātha.

§ 15. Sometimes instead of being dropped (§ 9) or reduced to **h** (§ 13) a consonant between vowels is **doubled**.

Ś. **ujju**=*rju*, M. **ṇakkha**=*nakha*, M. Ś. **ēkka**=*eka*.

Note 1. Other consonants are similarly doubled, e.g. :—

**jōvvaṇa**=*yauvana*, **tēlla**=*taila*, **pēmma**=*preman*.

Note 2. The vowel before the double consonant is always short. Here **ए** and **अ** represent the short vowels *ē*, *ō*. (§ 68.)

Note 3. An aspirate is doubled by prefixing the corresponding non-aspirated sound : *kkh*, *ggh*, and so on.

Some MSS. literally double the aspirates, writing *kkkh*, *chch*, and so on. This is merely an orthographical difference, the pronunciation was the same.

§ 16. Cerebral surds **ṭ ṭh** between vowels become sonant **ḍ ḍh** (ट, ठ become ड, ढ).

**paḍa**=*paṭa*, **paḍāa**=*paṭāka*, **kuḍila**=*kuṭila*, **kuḍumba**=*kuṭumba*, **vaḍa**=*vaṭa*, **paḍhaṇa**=*paṭhana*.

Some dialects had the further change of **ḍ** to **ḷ**. (§22)

M. **kakkoḷa**=*karkoṭa*. Mg. **śaḷa**=*śakaṭa* (Śaur. *saḍa*).

Mg. **yūḷaka**=*jūtaka* (Śaur. \**jūḍaa*).

(17) **P** if not omitted becomes **V**. (**प** becomes **व**).

**rūva**=*rūpa*, **dīva**=*dīpa* (cf. *Diwālī*), **uvari**=*upari*, **uvaraṇa**=*upakarana*, **uvajjhāa**=*upādhyāya* (cf. *Ojha*).  
**avi**=*api*, **avara**=*apara* (Hindi *aur*), **tāva**=*tāpa*.

(18) **B** becomes **V**. (**ब** becomes **व**).

**kavala**=*kabala*, **savara**=*śabara*.

(19). **Aspiration**. Prakrit sometimes has **kh** instead of Sanskrit **k** (§ 6). This in the middle of a word generally becomes **h**.

M. **ṇihasa**=*nikaṣa*, M. Ś. **phaḷiha**=*sphaṭika*.

**ṭa** through **ṭha** becomes **ḍha**. AMg. **vaḍha**=*vaṭa*, **ta** becomes **tha**, then **ha**. M. **bharaha**=*bharata*, **vasahi**=*vasati* Rarer; **p** through **ph** becomes **bh**. AMg. **kacchabha**=*kacchapa*. **n**, **m**, **l** and the sibilants are

sometimes aspirated. M. **ṇhāvia** (but Ś. Mg. **ṇāvia**)=  
*nāpita* i.e., \**snāpita* from √ *snā*.

AMg. **lhasuṇa** (also **lasuṇa**)=*laśuṇa*, cf. § 30.

Aspiration is sometimes shifted. M. **dihi** from \**dithi*=  
*dhṛti*. M. **dhūā** Ś. Mg. **dhūdā**=*duhitā*, Ś. Mg. **bahiṇī**  
=*bhaginī*, M. **ghēttum**=*grahītum* (through \**ghṛptum*).

Aspiration is sometimes lost. Ś. **saṅkalā**=*śṛṅkhalā* but  
*saṅkhalā* and *siṅkhalā* are also found.

(20) *Change of place of articulation.*

*Cerebral for Dental.*

**paḍi**=*prati*, M. **paḍia** Ś. Mg. **paḍida**=*patita*, **paḍhama**  
=*prathama*. This cerebralising is much commoner in  
Ardhamāgadhī :

AMg. **osaḍha**=*auṣadha* (M. Ś. **osaha**).

In most dialects *n* regularly becomes *ṇ* (ण for न) **ṇūṇa**,  
**ṇaṇa**.

(21) **Sibilants.** *The three sibilants of Sanskrit are represented  
by the dental s (except in Māgadhī which has only the  
palatal ś), asesa=aśeṣa, etc.*

Mg. **keśeṣu**=*keśeṣu* (Śaur. etc. *kesesu*).

(22) **Ḍ** often becomes **ḷ**. (§ 16) (ड becomes ढ).

In North India books and MSS. use ढ for ढ.

M. **garuḷa** (Ś. **garuḍa** ; Mg. **galuḍa**), M. Ś. **kīḷā**=*krīḍā*.

(23) **T** and **d** sometimes become **ḷ** or **ḷ**. (त, द become ढ or ढ).

Ś. **alasī**=*ataśī*, M. Ś. **vijjuliā**=\**vidyutikā* "lightning"  
(whence Hindi bijli). M. **Sālavāhana**=*Sātavāhana*.

M. Ś. **dohaḷa**=*dohada*.

(24) **D** becomes **r** in adjectival and pronominal compounds  
with *-drś-dṛśa-dṛkṣa*.

**erisa**=*īdrśa* (Ś. also *īdisa*) **kerisa**, **aṇṇārisa** **tumhārisa**,  
**sarisa**.

- (25) In dialects **m** sometimes became **v**. (**म** become **व**).

So M. **vammaha** Śaur. **mammadha**=*manmatha*. M. **oṇavia**=*avanata* (from *\*avanamita*).

This change is more frequent in Apabhraṃśa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. **kāvala**=*kamala*, **Jāṇṇā**=*Yamunā*, **ṇavahī**=*namanti*. This nasalisation also appears in M., e.g. **Cāṇḍā**=Śaur. **Cāmuṇḍā**.

This change accounts for forms like "Kanwar" from *Kumāra*, and **gāv** (**गव**) with its many minute variations in the modern dialects. (Skt. *grāma*. Pāli and most Prakrits (g)gāma-). Cf. Beames, I, 254.

- (26) In Māgadhi **r** always become **l**, in other dialects the change is exceptional. (**र** become **ल**).

M. Ś. **dalidda**=*daridra*, **muḥala**=*mukhara*.

The change is more frequent in Ardha Māgadhi than in M. or Ś.

- (27) Sometimes sibilants are replaced by **h**, either as a dialectic variation or in a particular group of words.

M. **dhaṇuḥa**=*\*dhanuṣa* for *dhanus*,

M. **paccūha**=*pratyūṣa* 'morning sun' but **paccūsa** 'dawn' (Pischel. Gr. § 263).

M. **pāhāṇa**=*pāṣāṇa*.

M. **anudiahām** (Ś. **anudiasam**)=*anudivasam*.

Futures like M. **ṇehii** for *ṇeṣyati*, AMg. **gāhii** for *gāsyati*,

JM. **pāhāmi** for *pāsyāmi*, AMg. **gamihii** for *gamīṣyati*.

Genitives like Mg. **kāmāha**=*kāmasya*, Apa. **kavvaha**=*kāvyaśya*.

Pronominal forms like Apa. **eho**=*eṣa*, Pkt. **tumhe**=*\*tuṣme*, M. **tāha** beside *tāsa* for *tassa*=*tasya*, **tahiṃ** for *tassiṃ*=*tasmīn*.

This phenomenon is commoner in Apabhraṃśa and has been used to explain several features in the later system

of declension and conjugation. The history of the change however is obscure and the extent of its influence has been questioned. (See Pischel Gr. § § 263, 422, 425, 520; J. Bloch *Langue marathe*, § 162; S. K. Chatterji, *Bengali Language*, pp. 549, 550, 555, 751, 963.)

- (28). Sometimes instead of **h** in Sanskrit we find an aspirate **dh** etc. in Prakrit, e.g. Ś. Mg. **idha**, M. **iha**, cf. Pāli **idha**. Here Śauraseni preserves the more original sound. **H** in Sanskrit often represents an original sonant aspirate. Cf. *hanti* and *aghnan*, *jaḡhāna*.

- § 29. C. *Final*. All final mutes are dropped.

Nasals become anusvāra. **aḥ** becomes **o**, otherwise visarga is dropped. Sometimes the final vowel is then nasalised.

For treatment of finals in compounds see Sandhi (Ch.VII).

## CHAPTER V.

### COMPOUND CONSONANTS.

- § 30. At the beginning of a word only a single consonant can remain.

*Exceptions* 1. **ṇh**, e.g., **ṇhāṇa**=*snāna*.

2. **mh** as in **mhi**=(a)*smi*, **mho mha**=*smah* (enclitic).

3. At the beginning of the second member of a compound.

*Note*.—If **ṇh** and **mh** are regarded as aspirated **ṇ** and **m** rather than as conjuncts they are not exceptions.

The weakness of final consonants is a phenomenon observed in many languages. A final mute ceases to “explode” becoming merely “implosive.” The vocal organs take up the right position but there is no sudden release of



air, no "explosion," and no audible glide to another sound. There is only a moment of silence for a surd, a moment of vocal murmur for a sonant. The next stage is to omit the effort of taking up the position, then there is no on-glide and even the "implosive" has been lost.

The nasal resonance is more audible and survives.

§ 31. In the middle of a word no group may exceed two consonants, and these must be only

- (1) Doubled, e.g. kk (or for aspirate kkh),
- (2) Mute after nasal of the same class, e.g. ñk, ṇḍ, or
- (3) Aspirated Nasal (or lh).

§ 32. Consequently most compound consonants are either assimilated or separated by a svarabhakti vowel.

§ 33. Assimilation. The general rule is that between equals the second prevails, between unequals the stronger prevails.

The consonants can be arranged as follows in a scale of decreasing strength for this purpose.

- (i) Mutes. (The five vargas less the nasals.)
- (ii) Nasals.
- (iii) l, s, v, y, r, in order.  
h stands by itself (§§ 52-54).

§ 34. Two mutes. According to the rule given above, k + t becomes tt, g + dh becomes ddh, d + g becomes gg and so on.

*Examples.* jutta=yukta, vappairāā=vākpātirājā, dud-dha=dugdha, chaccarṇa=ṣaṭ+carṇa (§ 6), khagga=khadga, balakkāra=balātkāra, uppala=utpala, uggama=udgama, sabbhāva=sadbhāva, sutta=supta, khujja=kubja (§ 6), sadda=śabda, laddha=labdha.

Thus of two mutes (nasals excluded) the assimilation is "progressive," i.e. the first is assimilated to the second.

This has been explained by the tendency of the first mute in a conjunct to be merely "implosive."

§ 35. A nasal before a mute of the same class remains, before a mute of another class it becomes anusvāra.

Saṅkhala=śṛṅkhala, kōñca=krauñca, kaṇṭha, manthara, jambū, but diṃmuha=diṃmukha, paṃti=paṃkti, viṃjha=vindhya (§ 44).

§ 36. A nasal following a mute is assimilated

aggi=agnih, viggha=vighna, savatti=sapatnī, juḡga=yugma.

Exceptions. (a) jña becomes ṇṇa. āṇavedi=ājñāpayati. aṇahiṇṇa=anabhiḡjña. jaṇṇa=yaḡjña.

Note 1. At the beginning of the second member of a compound jña can become jja, e.g. maṇōjja=manoḡjña.

Note 2. Māgadhi has ñña according to Hemachandra (4-293).

(b) ātman in M. nearly always, in Apa. always becomes appa (cf. Hindi āp). The other dialects vary between appa and atta.

(c) dma becomes mma, pōmma=padma (also paūma, § 57).

§ 37. L with a mute is assimilated.

vakkala=vaḡkala, phagḡṇa=phaḡḡṇa, appa=alpa., kappa=kalpa. [Exception ✓jalp becomes ✓jamp, but also japp]. pavamḡa=plavamḡa.

§ 38. Mute and Sibilant. The mute of course can only be a surd. When the sibilant comes first, it is assimilated, and the mute is aspirated, e.g. sta becomes tth. When however the sibilant stands at the end of the first member of compound, the following mute need not be aspirated, especially if the first member is a prefix like dus. Śca becomes ccha, accharia=āścarya, pacchā=paścāt but ṇiccala=niścala, duccarida=dus-carita.

[In Māgadhi śca remains: niścala.]

Ṣka and ṣkha become kkh. Ś. pōkkhara=*puṣkara*,  
sukha=*śuṣka*. In this case however the aspiration is  
often omitted.

M. caūkka. Ś. cadukka=*catuṣka*. M. Ś. dukkara=  
*duṣkara*. **ṇikkam**—for *niṣkram*—etc.

Ṣta and ṣtha become tṭh. dīṭṭhi=*dr̥ṣṭi*, suṭṭhu=*suṣṭhu*.  
Exception vedha=*veṣṭa* (cf. Pāli veṭṭhati).

Ṣpa and ṣpha become pph. puppha=*puṣpa*, ṇippala  
=*niṣphala*.

Sta and stha become tth. thaṇa=*stana*, atthi=*asti*,  
hattha=*hasta* (cf. Panjabi hatth), avatthā=*avasthā*,  
kāatthaa=*kāyasthaka*. Compound. duttara=*dustara*.  
Sometimes this tth is cerebralised. M. Ś. aṭṭhi=*asthi*.  
The / *stha* especially varies between tth and tṭh. Śaur.  
thida or ṭhida=*sthita* (M. thia or ṭhia), M. Ś. ṭhāṇa  
=*sthāna* (M. also thāṇa). Ś. thidi or ṭhidi=*sthiti* (M.  
tshii or ṭhii.)

Spa and spha become pph. phaṃsa=*sparśa* (§ 49).  
phaḷiḥa=*sphaṭika*. A. Mg. phusaī=*spr̥ṣati*.

§ 39. When the sibilant follows the mute they become cch.  
acchi=*akṣi*, riccha=*ṛkṣa*, M. chuhā=*kṣudhā*, macch-  
ara=*matsara*, vaccha=*vatsa* (also=*vr̥kṣa*), accharā=  
*apsarā*, jugucchā=*jugupsā*.

§ 40. Kṣa however more generally becomes kkh. Śaur.  
khattia=*kṣatriya*, khitta=*kṣipta*, akkhi=*akṣi*,  
ṇikkhividuṃ=*nikṣeptum*, sikkhida=*śikṣita*, dak-  
khina=*dakṣiṇa* ("Deccan").

Sometimes the dialects vary between cch and kkh.

M. ucchu, Ś. ikkhu=*ikṣu*, M. kucchi, Ś. kukkhi=*kukṣi*,  
M. pēcchaī, Ś. pēkkhadi=*prekṣate*, M. Ś. sāriccha, Ś.  
sārikkha=*\*sāḍṛkṣa*.

Sometimes kṣa becomes jjh.

Ś. pajjharāvedi=*\*prakṣarāpayati*, M. Ś. jhina=*kṣiṇa* (also  
khina).

*Note.* Pischel distinguishes: (a) original kṣa (Avestan xša) becomes kkh, (b) kṣa from śṣa (Avestan ša) becomes ocha, (c) kṣa from źza becomes jḡha. Śṣa and źza would seem rather difficult to pronounce. Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źza the sonant equivalent, while the original kṣa is a back palate stop plus a fricative. The ष in च can hardly have been originally identical with the Indian cerebral sibilant. The history of the different pronunciations of ष and च, and the relation in Iranian languages of χ and š, need further investigation. Inscriptions and some other evidence suggest a dialectic division in India, cch in the West and North-West, kkh in the East. (J. Bloch. *Langue marathe*. § 104. cf. Pischel. *Gr.* §§ 318 to 321. Geiger. *Pali Gr.* § 56.)

§ 41. In compounds  $-t + ś-$  or  $-t + s-$  become  $-ss-$  or with lengthening of previous vowel simply  $s-$  — *pajjussua* — *paryutsuka*, *ūsava* = *utsava*, Ś. *ussāsa*, M. *ūsāsa* = *ucchvāsa*.

§ 42. V with a mute is assimilated.

M. *kaḍhia* S. *kaḍhida* = *kvathita*, Ś. *pakka* — *pakva*, *ujjala* = *ujjvala*, *satta* = *sattva*, *dia* = *dviḡa*, but *uvvigga* = *udvigna*, and so always with the prefix *ud*.

§ 43. Y with a mute is assimilated.

*Cāṇakka* = *Cāṇakya*, *sōkkha* = *saukhyā*, *jōgga* = *yogyā*, *ṇaṭṭaa* = *nāṭyaka*, *abbhantara* = *abhyantara*.

§ 44. A dental is first palatalised.

*Sacca* = *satya*, *ṇevaccha* = *nepathya*, *accanta* = *atyanta*, *racchā* = *rathyā*, *ajja* = *adya*, *uvajjhā* = *upādhyāya*, *saṁjhā* = *sandhyā*, *majjha* = *madhyā*.

§ 45. R with a mute is assimilated.

*takkemi* = *tarkayāmi*, *cakka* = *cakra*, *magga* = *mārga*, *gāma* = *grāma*, *samucchida* = *samucchrīta*, *ṇibbandha*

=*nirbandha*, *citta*=*citra*, *patta*=*pattra*, *attha*=*artha*,  
**bhadda**=*bhadra*, **samudda**=*samudra*, **addha**=*ardha*.

Exception—*atra* becomes **attha**, *tatra* becomes **tattha**.

[When R precedes a dental it sometimes cerebralises it first, especially in AMg. *vattādi*=*variate*.]

§ 46. Two Nasals. ङ *n* and ण *ṇ* before म *m* become anusvāra :

न *n* is assimilated to following म *m* and म *m* to following

न *n* (i.e., ण *ṇ*).

**diṃmuha**=*diṇmukha*. M. **chaṃmuha**=*ṣaṇmukha*. **um-**  
**muha**=*unmukha*, **ṇiṇṇa**=*niṇṇa*, **Pajjuṇṇa**=*Prady-*  
*umna*.

§ 47. Nasal with sibilant. If the nasal precedes it becomes anusvāra. When the sibilant precedes it becomes h and the order is reversed.

*Śna* becomes *ṇha*. **paṇha**=*praśna*.

*Śma* becomes *mha*. **Kaṃhira**=*Kāśmīra*.

*Ṣṇa* becomes *ṇha*. **uṇha**=*uṣṇa*, **Kaṇha**=*Kṛṣṇa*.

*Ḥma* becomes *mha*. **giṃha**=*grīṣma*.

*Sna* becomes *ṇha*. **ṇhāṇa**=*snāna*.

*Sma* becomes *mha*. **amhe**=*asme*, **vimhaa**=*vismaya*.

\*Exceptions :

(1) *raśmi* always becomes **rassi**,

(2) Initial *śma* becomes *m*. **masāṇa**=*śmaśāna*.

(3) *Sneha*, *snigdha*, either **nehā niddha** or **siṇeha**,  
**siṇiddha**.

(4) Loc. Singular Pronominal ending—*śmin* becomes  
*mmi*; —*smiṇ* becomes either —*ssiṇ* or —*mmi*.

Ś. **edassim**=*etasmīn* M. **eassim** or **eammi**. (AMg.  
*ṇsi logaṃsi*=*loke*).

§ 48. Nasal with semivowel. The semivowel is assimilated.

**gumma**=*gulma*, **mēccha**=*mleccha*, **aṇṇesaṇā**=*an-*  
*veṣaṇā*, **puṇṇa**=*punya*, **aṇṇa**=*aṇya*, **sōmma**=*saumya*,  
**dhamma**=*dharma*, **kaṇṇa**=*karna*.

Note. *my* after a long vowel become *m*. **kāmāe**=*kāmyāyā*.

§ 49. **Sibilant and semivowel.** The semivowel is assimilated. **sāhaṇīa**=*ślaghanīya*, **pāsa**=*pārśva*, M. āsa Ś. assa=*aśva*, **avassaṃ**=*avaśyam*, M. mīsa Ś. missa=*mīśra*, **maṇussa**=*manuśya*, Ś. parissaadi=*pariṣvajate*, **rahassa**=*rahasya*, **vaassa**=*vayaśya*, **tassa**=*tasya*, **sahassa**=*sahasra*, **sahattha**=*svahasta*, Ś. Sarassadī=*Sarasvatī*, **sāadaṃ**=*svāgatam*.

*Note 1.* Sometimes this *ss* is reduced to *s* with (a) lengthening of the previous vowel (M. *mīsa*, *āsa* above) or (b) nasalisation of the previous vowel, which is more frequent from *śra* and general with *rśa*. **Aṃsu**=*aśru*, **phaṃsa**=*sparśa*, **daṃsaṇa**=*darśana* (§ 64.)

*Note 2.* A further dialectic change is *s* becomes *h*. So Māgadhi *kāmāha*, Apabhraṃśa *kāmahō*. Later on this had an important effect on inflections. (§ 27.)

§ 50. **Two semivowels.** The stronger prevails in the order **l, v, r, y**.

**gallakka**=*galvarka*, **mulla**=*mūlya*, **dullaha**=*durlabha*, **kavva**=*kāvya*, **parivvājaa**=*parivrājaka*, **savva**=*sarva*.

*Exception.* In **ry** *y* becomes *j*, hence it becomes **jj**, **ajja**=*ārya*, **kajja**=*kārya*. Sometimes *r* becomes *l*, hence **ll**, **pallattha**=*paryasta*.

*Note.* *yya* becomes *jja*, except in Māgadhi.

§ 51. **Visarga before k, kh, p, ph, is treated like a sibilant** **dukka**=*duḥkha*, **antakkaṇa**=*antaḥkaṇa*; so is visarga before a sibilant. Ś. **cadussamudda**=*catuḥsamudra*, **dussaha**=*duḥsaha* (also M. Ś. *dūsaha*).

§ 52. **When h precedes a nasal or l, the group is inverted.** **avaraha**=*aparāhṇa*, **majjhaṇha**=*madhyāhna*, M. **geṇhaī**, Ś. **geṇhadi**=*grhṇāti*, **ciṇha**=*cihna* (M. also *cindha*), **bamhaṇa**=*brāhmaṇa*, **palhattha**=*\*prahlasta* (from *√hlas*=*hras*).

§ 53. **In hy the semivowel becomes j and then the group becomes jjh.** **Sajjha**=*sahya*, **aṇugejjhā**=*anugrāhyā*,

§ 54. *Hv* becomes either *bbh* (through *vh*) or *h*. *vibbhala*=*viḥvala*, *jihā*=*jihvā* (AMg. *ḥibbhā*). (For *hr*, *rh* see § 57.)

§ 55. **Cerebralisation.** Dental groups sometimes become cerebral. Ś. *maṭṭiā*=*mṛttikā*, Ś. M. *vuddha*=*vṛddha*, *gaṇṭhi*=*granṭhi*.

In M. and Ś. this usually happens after an original *r* or *ṛ*; but in AMg. in other words also, especially after a sibilant. (Pischel. Gr. 289. cf. Geiger. Pali Gr. 64.)

§ 56. The same principles apply to groups of three consonants, e.g., *matsya* becomes *maccha*, *arghya* *aggha*, *astra* *attha*, and so on.

§ 57. **Svarabhakti.** *When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svara-bhakti vowel.* The two consonants are then treated according to the rules for simple consonants. The vowel is generally *i*, or *u* with a labial, but sometimes *a*. M. *raaṇa*, Ś. *radaṇa*, Mg. *ladaṇa*=*ratna*, M. Ś. *salāhā*=*ślāgha*, *āmarisa*=*āmarṣa*, *varisa*=*varṣa*, *harisa*=*harṣa*, *kilanta*=*klānta*, *kiliṇṇa*=*klinna*, *milāṇa*=*mlāna*, *tuvara*=*tvara(ṣva)*, *duvāra* *duāra*=*dvāra*, *suvo*=*ṣvaḥ*, *ariha*=*arha*, *paūma*=*padma* (Pāli *paduma*) Ś. *sumara-di*=*smarati*.

§ 58. *If one of the consonants is y, this is then omitted.* *ācāria*=*ācārya*. (The actual difference of pronunciation here is slight) *verulia*=*vaidūrya*, *coria*=*caurya*, *hio*=*hyas*.

Sometimes *i* appears. *accharia* or Ś. *accharia*=*āścarya* (M. also *acchera* § 76). Ś. *paḍhiadi*=Pāli *paṭhiyate*=*paṭhyate*.

## CHAPTER VI.

## VOWELS.

§ 59. The sonants *r* and *l* (र and ल) counted as vowels in Sanskrit Grammar disappear in Prākṛit, as in Pāli. In the old Indian language र was not pronounced *ri* (रि) as it is nowadays. It was not a consonant plus a vowel, but a “sonant” fricative used as a vowel. Its pronunciation may have been similar to the sonant *r* in some Slavonic languages, e.g. Srbi, the name of the Serbs in their own language. Languages not possessing this sound naturally represent it either with the neutral vowel *ə* or introduce a vowel sound before or after the consonant *r*. (Sometimes both before and after.) Hence it is more intelligible why (a) the guṇa of *r* is *ar* (not *re*), (b) Vṛtrahan appears in Avestan as Vērēth raghna, *rju* as ěrēzu, (c) Pāli has *iritviṣa* for *rtviṣ*, *irubbedā* for *rgveda*, and (d) Prākṛits not possessing *e* (or a sign for it) replace *r* by *a*, *i*, or *u* as well as by *ri*.

Still less does *lri* express the old pronunciation of ल.

This was more like the final sound (‘sonant’ or syllabic *l*) in English “battle” where there is no vowel between the *t* and the *l*. Its guṇa is *al*. It is represented in Prākṛits by *ili*, *li*, or *a*. Kilitta=*klṛta*.

## § 60. Substitutes for र.

**ri.** (for initial *r*) [Māgadhi li.]

riddhi=*rddhi*, riccha=*rksa*, risi=*rṣi*.

**a.** M. kaa S. kada=*kṛta*, vasaha=*vṛṣabha*.

**i.** (commonest) **kiviṇa**=*krpaṇa*, **giddha**=*grdhra*, **diṭṭhi**=*dṛṣṭi*, **siāla**=*srgāla*, **hīaa**=*hrdaya*.

**u.** (after labials or when another *u* follows).

M. ṇihua Ś. ṇihuda=*ṇibhṛta*, M. pucchai Ś. pucchadi=*pṛcchati*, muṇāla=*mṛṇāla*, vuttanta=*vṛttānta*.

*Note 1.* The vowel often varies even in the same dialect.



Ś. daḍha or diḍha=*dr̥ḍha*. M. ṇiatta or nivutta=*ni-vṛtta*.

*Note 2.* Nouns in *r* generally have *u* for *ṛ* before the suffix *-ka*, and when they begin compounds. Ś. jāmādua=*jāmātr̥ka*, bhāḍusaa=*bhr̥āṭṛ-sata*. But *i* also occurs: Ś. bhaṭṭidāraa=*bhar̥ṭṭdāraka*.

*Note 3.* *a*, *i*, *u*, also occur at the beginning of a word.

AMg. aṇa=*ṛṇa*, Ś. isi=*ṛṣi*, uḥḥu=*ṛju*.

(M. acchai, Pāli acchati derived by Pischel from *ṛcchati* is explained by others as an inchoative from *as* or *ās*. Pischel, Gr., § 480. Geiger, Pāli Gr., § 135. 2.)

*Note 4.* Long *ṛ* becomes *ī* or *ū*.

*Note 5.* For a dialectic division: S.W. *a*, E. Centre and N. *i* with *u* after labials, see J. Bloch, *Langue marathe*, § 31; S. K. Chatterjee, *Bengali Language* § 173; cf. Pischel, §§ 49-51; Geiger, Pāli Gr., § 12.

§ 61. *The Diphthongs ai, au are replaced by e, o.* Before double consonants *ē* and *ō* are short (§§ 15, 68).

Ś. edihāsia=*aīṭihāsika*, Erāvaṇa=*Airāvaṇa* tēlla=*taila*, vējja=*vaidyā*.

M. komūi, Ś. komudī=*kaumudī*, jōvvaṇa=*yauvana*, sōmma=*saumya*.

*Note.* Sometimes in M. and other dialects *ai* become *a—ī*, and *au* becomes *aū*, e.g. vaīra=*vairin*, maūli=*mauli*. This is not correct for Śaurasenī or Māgadhī.

§ 62. *Change of Quantity.* A long vowel can be followed by only one consonant, and therefore every vowel before a double consonant is short. This law obviously covers many cases where a long vowel in Sanskrit appears as a short vowel in Prākṛit. There was also a tendency to shorten the consonant and lengthen the vowel in such cases. This is commoner in Māhārāṣṭrī (and especially in Ardha—Māgadhī and Jain-Māhārāṣṭrī) than it is in Śaurasenī or Māgadhī. This principle has

played a great part in the modern Indian languages (cf. Pr. aggi Panjabi agg, but Hindi āg).

§ 63. Lengthening of short vowel.

This occurs most frequently before *r*+consonant (especially a sibilant), and before sibilant+*ya*, *ra*, *va*, or sibilant. Ś. *kāduṃ*=*kartum*, *kādavva*=*kartavya*. AMg. *phāsa*=*sparśa*, AMg. *maṇūsa*=*manuṣya* (Śaurasenī *maṇussa*) M. *āsa*=*aśva* (Ś. *assa*). M. Ś. *ūsava*=*utsava*, *dūsaha*=*duḥsaha*.

§ 64. Instead of being lengthened in such cases the vowel is often nasalised. *daṃsaṇa*=*darśana*, *phaṃsa*=*sparśa* (§ 49) M. *amsu*=*aśru* (Ś. *assu*), AMg. *aṃsi*=*asmi* (Ś. *mhi*).

§ 65. Vice versa a vowel is sometimes lengthened instead of being nasalised before *r*, *s*, or *h*.

*dāḍhā*=*daṃṣṭrā*, M. *pīsaī*, Ś. *pīsedī*=\**pīṃsati* for *pīnaṣṭī*, M. *siha*=*siṃha* (also *siṃgha*, Ś. *siṃha*).

§ 66. There are a number of other cases where the vowel is lengthened: sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e.g. M. Ś. *sāriccha*, Ś. *sārikkha*=\**sādrkṣa* for *sadrkṣa* by analogy with *tādrkṣa*, *yādrkṣa*.

§ 67. Shortening of vowels. As stated above every vowel followed by a double consonant must be short, so must every vowel with anusvāra and a consonant.

A vowel is sometimes shortened when the previous vowel is accented: *alia*=*ālīka*: or when the following vowel is accented: M. *maṃjara*=*mārjārā*, but also *maṃjāra* (Ś. *majjāra*).

*Note.* *Māhārāṣṭrī* follows rather the Vedic, and Śaurasenī the classical Sanskrit accent. The difference often accounts for divergences between Marathi and Hindi.

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.

ēvvaṃ=evām. Jōvvaṇa=yauvanā, tēlla=taṛlā, pēmma=premān.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. ṭhia mhi=sṭhitāsmi.

Note 2. Śaurasenī jeva jēvva=eva becomes jjeva jjēvva after a short vowel: e.g. ajjassa jjēvva=āryasyaiva: or after a shortened ě ō: bhūmiē jjēvva=bhūmyāmeva, idō jjēvva=ita eva.

Note 3. Śrī becomes Siri.

Note 4. In M. the final ā of adverbs is very often shortened: jaha=yathā.

§ 69. Vowel for vowel. Examples.

a becomes i in syllables preceding the accent. (Commoner in M. than Ś. or Mg.) pikka=pakvā (Ś. also pakka).

M. majjhima but Ś. majjhama—madhyama,

M. kaima but Ś. kadama—katama.

[Note. Hindi has pākkā, Marathi pikā.]

a becomes u (i) with labials: puloedi—pralokayati (commoner in M. AMg. than in Ś.)

(ii) stems in a especially- jña: savvaṇṇu—sarvajña.

ā becomes i (sometimes) after the accent: M. jampimo=jālpāmaḥ; before the accent: AMg. vihatthimitta=vitastimātra. In this case i generally becomes ě mētta=mātra.

§ 70. i becomes u if an u follows: M. ucchu=ikṣu, AMg. usu=iṣu. (But Ś. ikkhu.)

i becomes ě before a double consonant: ēttha—iṭṭhā, gējḡha—\*grḡhya (from\* giḡjha, from\* grḡhya for grāhya).

ī becomes e in iḍṛṣa etc., or it remains: Ś. erisa, generally idisa, so kerisa, kidisa.

[Note. erisa is really from Vedic ayā + dr̥ṣ Pischel § 121.]

§ 71. u becomes a in the first syllable when the second contains u. garua—guruka, maūla—mukula.

*u* becomes *i*. **purisa**—*puruṣa* (Mg. *puliśa*).

*u* becomes *ō* before a double consonant. Ś. **pökkara**=*puṣkara*, **pōtthaa**=*pustaka* (cf. Hindi *pōthī*), **mōggara**=*mudgara*, M. **gōccha**=*guccha*.

*ū* becomes *ō* or *o* before double consonant, or where a compound consonant has been simplified. M. **mōlla**=*mūlya*, **thora** from *\*thōrra*=*sthūra*, so **tambola**=*tām-būla* [*tāmbūla*—*\*tambulla*—*\*tambōlla*—*tambola*].

§ 72. *e* becomes *i* (i) in unaccented syllables: M. **iṇā**=*enā*, **viaṇā**=*vedanā*, **diarā**=*devarā*.

(ii) before double consonants: Ś. **Mittea**=*Maitreya*.

(iii) (dialect) after a long vowel: Ś. Mg. **ediṇā**=*etena* (also *edena*).

§ 73. *o* becomes *u* (i) before double consonants: M. **aṇṇuṇṇa** for **aṇṇōṇṇa** (§ 61)—*anyonya*.

(ii) In Apabhraṃśa where *o* comes from *aḥ*, as in the Nom. Sing. of nouns in *a*: e.g. **loū**=*lokaḥ*, **sīhu**=*śimhaḥ*. [This survives in Sindhī, e.g. **caṇḍu** or **caṇḍru**=“moon.”]

§ 74. **Omission of Vowels.** Examples.

AMg. **posaha**=*upavasathā*, Ś. **vaṭṭhida**=*avasthita*. M. **raṇṇa**=*aranya* (“Rann” of Kach).

**api** after anusvāra becomes **pi**, after vowels **vi**.

**iti** after anusvāra becomes **ti**, after vowels **titi**.

Ś. Mg. **idānīm** in its weaker sense “then” becomes **dāṇīm**.

M. **piussiā**=*pitṛṣvasṛkā* from *\*piusasiā*.

M. Ś. **pōpphali**=*pūgaphalī*—**khu**=*khalu*.

**majjhaṇṇa**=*madhyāṃdina*, Ś. Mg. **dhīdā**=*duhitā* (*\*duhitā*).

**Note.** Only unaccented vowels are omitted. Such omission therefore sometimes throws light on the accentuation of a word.

§ 75. **Samprasāraṇa.** The reduction of *ya* to *i* and of *va* to *u* is more frequent than in Sanskrit. *Aya* and *ava* become *e* and *o*. Ś. *tiriccha*=\**tiryakṣa* from *tiryaka*, *turida*=*tvarita*, *kadhedu*=*kathayatu*, *odāra*=*avatāra* *ṇomāliā*=*navamālikā*, M. *loṇa*=*lavaṇa* Ś. *bhodi*=*bhavati*.

§ 76. **Epenthesis.** -*aria* from -*ārya* sometimes becomes -*era*, *peranta*=*pariyanta*, M. *acchera*=*āścarya* (but also *accharia* as in Ś.), M. *kera*=*kārya*. Ś. *tumhakera*, *amhakera*.

[*Note.* From a derivative *keraka* was derived the Old Hindi and Old Gujarati *kerō kerī* used to form a genitive. Beames disputed the derivation of *keraka* from *kārya*, vide B. ii. 286. H. *kā*, *kī*, etc., Rājasthānī -*ro* -*ri*, etc., and Bengali -*er* have been derived from *keraka*, but see S. K. Chatterji. Bengali Language § 503.]

## CHAPTER VII.

### SANDHI.

#### A. Consonants.

§ 77. As Prākṛit does not allow final consonants (§ 29) most of the complications of Sanskrit external sandhi disappear.

Sometimes however the final consonant, usually dropped has *survived* before a *vowel* :

AMg. *jad atthi*=*yad asti*. Mg. *yad iścaśe*=*yad icchase*, or before an *enclitic* : AMg. *chacceva*=*ṣaḍ eva chap pi*=*ṣaḍ api*. (These are common fixed phrases.)

*R* in *dur* and *nir* regularly remains.

Ś. *durāgada*=*durāgata*, *ṇirantara*.

*m* sometimes survives as in M. *ēkkam-ēkkam*=*ekaikam*.

§ 78. This form is then declined, e.g. *ëkkam-ëkke*. Thus *m* comes to be used as a *sandhi consonant*, e.g. *aniga-m-aṅgammi=āṅge' ṅge*, AMg. *goṇa-m-āī=gavādayo*, *esa-m-aggi=eṣo'gnih*.

More rarely *y* and *r* are used as sandhi consonants.

AMg. *dhi-r atthu=dhig astu*.

§ 79. In *compounds* the final consonant of the first number is usually assimilated to the initial consonant of the second member: but sometimes the two are treated as separate words.

M. *sarisamkula=ṣaritsamkula*, *dulaha=durlabha* (usually *dullaha*), *dusaha=duṣaha* (usually *dussaha* or *dūsaha*).

### B. Vowels.

§ 80. Prakrit is tolerant of *hiatus*: but in *compounds* the final vowel of the first member is usually combined with the initial vowel of the second, as in Sanskrit.

Ś. *kilesāṇala=klesāṇala*, *ḥammantare=janmāntare* (ā before two consonants) *rāesi=rāa + isi=rājārṣi*.

Sometimes however they are not combined. Ś. *pūāriha=pūjārha*, *vasantussava-ūvāṇa=vasantōtsavôpāyana*.

§ 81. If the second member of a compound begins with *i* or *u* before a double consonant, or with *ī*, *ū*, the final *a* or *ā* of the first member is dropped.

M. *gaṇda=gajendra* Ś. *ṇarinda=narendra* *manda-mārud'-uvvellida=manda-mārutodvellita*, *maḥ'ūsava=mahotsava*, *vasantūsava*.

*Exception.* Sometimes when the second member begins with long *ī*, *ū* followed by a single consonant, the vowels are combined: Ś. *mantharoru*; so regularly with a prefix: Ś. *pëkkhadi*, M. *pëcchaī*, Mg. *pëskadi=preksate*. Hiatus between *ī* or *ū* and a dissimilar vowel remains.

§ 82. *Hiatus caused by dropping intervocal consonants remains.*

*Exceptions.* (i) Similar vowels are sometimes contracted :  
pāikka for pāāikka = *pādātika* 'foot-soldier.'

(ii) *ā*, *ā* followed by *ī*, *ī* or *ū*, *ū*, *thera* for *thāira* = *sthavira*.

M. pōmma Ś. paūma = *padma*, *mora* = *mayūra* (also *maūra*), M. moha = *mayūkha* (also *maūha*).

(iii) In compounds. M. andhāria = *andhakārīta*. D. cammāraa = *carmakāraka*. AMg. lohāra = *loha-kāra*. *deula* = *devakula*, Mg. lāūla = *rājakula*.

§ 83. *Between words in a sentence hiatus remains.*

*Exceptions.* (i) *Na* ("not") is often combined with an initial vowel. *ṇatthi* = *nāsti*, *ṇāham* = *na + aham*.

Ś. *ṇādidūra* = *nātidūra*, *ṇēcchadi* = *na + icchati*.

(ii) In Śaur. Mg. *nu + etad* make one word *ṇedam*.

(iii) Initial *a* after *e*, *o* is sometimes dropped, as in Sanskrit.

## CHAPTER VIII.

### DECLENSION.

§ 84. Prākṛit declensions differ from those of Sanskrit mainly through (a) the working of the phonetic rules given above and some others affecting particular inflections, (b) the simplification effected by transferring words from one declension to another, i.e. by *analogy*. There are a few cases where the Prākṛits preserve old endings or methods not found in Sanskrit. There is little that is new. On the whole Prākṛit Grammar represents the gradual wearing away of the old system rather than the building up of a new one.

§ 85. The Dual has been lost. The Dative is almost entirely merged in the Genitive—(Dat. sing. of a-stems occurs in

M.). The general phonetic rules rule out the **consonantal** declension, though some traces of it remain.

The great majority of nouns are declined as :—

1. Masculine or Neuter stems in *a*.
2. Masculine or Neuter stems in *i* or *u*.
3. Feminine stems in *ā*, *i*, *ī*, *u*, *ū*.

§ 86. Declension of A stems. Normal.

Masc. : **putta** = *putra* "son."

	<i>Śauraseni.</i>	<i>Māhārāṣṭri.</i>
Singular : Nom.	putto	putto
Acc.	puttaṃ	puttaṃ
Instr.	putteṇa	putteṇa(ṃ)
Dat.	—	puttāa
Abl.	<b>puttādo</b>	<b>puttāo</b>
Gen.	puttassa	puttassa
Loc.	putte	<b>puttammi</b> or putte.
Plural : Nom.	puttā	puttā
Acc.	<b>putte</b>	puttā or putte
Instr.	<b>puttehiṃ</b>	} puttehi(ṃ) (various) puttāṇa(ṃ) puttesu(ṃ).
Abl.	<b>(puttehiṃ-to)</b>	
Gen.	puttāṇaṃ	
Loc.	puttesu(ṃ)	

*Note.* (i) puttādo puttāo, abl. sing. = \**putratas*. Before this ablative ending *-tas* a short vowel is lengthened, though when used adverbially it can keep the short vowel, e.g. *aggado* = *agrataḥ*, *jammado* = *janmataḥ*.

Probably puttādo has been influenced by *putrāt*.

(ii) putte acc. plur. by analogy with pronouns *tumhe*, *ime*, etc.

(iii) puttehiṃ instr. plur. = \**putrebhiḥ* (as in the *R̥gveda*)  
(§ 29).

(iv) abl. plur. is rarely found except in AMg. The form  
quoted = Instr. plur. + *tas*.

(v) puttammi = \**putrasmin*. pronom. declension.



§ 87. Neut. : **phala**, "fruit."

This is declined like **putta** except :

Nom. Acc. Sing. **phalaṃ**. N. Acc. Plural **phalāiṃ**.

## § 88. Declension of I stems, Normal.

Masc. : **aggi**=*agni*, "fire."

Singular : Nom. **aggī**.

Acc. **aggiṃ**.

Instr. **aggiṇā**.

Abl Not common. Various forms.

Gen. **aggiṇo** or in M. **aggissa**.

Loc. **aggimmi**.

Plural : Nom. **aggīo** or **aggiṇo** (M. **aggiṇo** or **aggī**).

Acc. **aggiṇo**.

Instr. **aggihiṃ** (M. **aggihi**).

Gen. **aggiṇaṃ** (M. or **aggiṇa**).

Loc. **aggiṣu(ṃ)**.

*Note.* (i) Gen. Sing. **aggiṇo** like the Neuter in Sanskrit is borrowed from the declension of *in*-stems ; **aggissa** by analogy with **puttassa**.

(ii) Loc. Sing. **aggimmi** compare **puttammi**.

(iii) Nom. Acc. Plural **aggiṇo** from *in*-stems **aggīo** compare the Feminines in *ī* plural **-īo**=*ī as*.

(iv) M. **aggī** by analogy with **puttā** from **putta**.

(v) **aggihiṃ** Instr. Plur. The vowel is always lengthened before the endings **-hi hiṃ**, cf. **puttehiṃ**. The final anusvāra is optionally omitted in all these forms by M. and some other dialects.

§ 89. Neut. **dahī**=*dadhi*, "curd."

This is declined like **aggi** except :

Nom. Acc. Sing. **dahiṃ** or **dahi**. Plur. **dahīiṃ**.

§ 90. Closely parallel are the *U* stems.

Thus **vāu**=*vāyu* (wind) has Sing. Nom. **vāū**, Acc. **vaum**,

Instr. **vāuṇā**, Gen. **vāuṇo** (or in M. **vāussa**), Loc. **vāummi**.

Plur. Nom. **vāuṇo** (or in M. **vāū**), Acc. **vāuṇo**, Instr.

**vāūhi(ṃ)**, Gen. **vāūṇa(ṃ)** Loc. **vāūsū(ṃ)**.

Neuter. **mahu**=*madhu*, 'honey,' has Nom. Acc. Sing. mahu(ṃ). Plur. mahūṃ.

§ 91. **Feminine Declension.** The instrumental, genitive and locative singular have fallen together. Nouns in ā, i, ū are exactly parallel.

Singular :	Nom. mālā	devi	vahū, 'bride.'
	Acc. mālāṃ	deviṃ	vahūṃ.
	Abl. mālādo	devīdo	vahūdo.
	(M. mālāo)	(M. devīo)	(M. vahūo).
I. G. Loc.	mālāe	devīe	vahūe.
	Voc. mālē	devi	vahu.
Plural :	Nom. Acc. mālāo mālā	devīo	vahūo.
	Instr. mālāhi(ṃ)	devīhi(ṃ)	vahūhi(ṃ).
	Abl. (mālāhimto	devīhimto	vahūhimto).
	Gen. mālāṇa(ṃ)	devīṇa(ṃ)	vahūṇa(ṃ).
	Loc. mālāsu(ṃ)	devīsu(ṃ)	vahūsū(ṃ).

*Note 1.* Abl. Sing. ādo-āo from the masculine declension. Śauraseni also uses āe.

2. I. G. Loc. Sing. -āe from Skt -āyai used for Gen. Abl. in Yajur Veda and Brāhmaṇas.

3. Nom. Plural -āo by analogy with devīo, etc. (-īo = ī + aḥ).

§ 92. **Variants in the Normal Declensions.**

*A stems.* (i) Nom. Sing. in Mg. and AMg. ends in e : Mg. pulīse. AMg. purise=*puruṣaḥ*; in Apabhraṃśa Nom. Acc. Sing. in u.

(ii) AMg. has a Dat. Sing. in āe (from fem. decl.) : devattāe=*devatvāya*.

(iii) Abl. Sing. -āo in M.AMg. becomes āū metri causa. rapṇāu=*araṇyāt*.

M. AMg. have also a form in ā from -āt : vasā=*vaśāt*, gharā=*grhāt*.

Common in M. is Abl. Sing. in hi : mūlāhi, dūrāhi.

Rarer is -himto : hiaāhim-to=*hrdayāt*.

(iv) Gen. Sing. Mg. has *-śśa* or *=ha*. Cāludattaśśa or Cāludattāha.

(v) Loc. Sing. In M. forms in *-e -ammi* often stand together: gaammi paose=*gate pradose*.

In AMg. the commonest form is in *ṃsi* (= *smi* §47). logaṃsi=*loke*.

Some dialects have Loc. in *-hiṃ*. Mg. davaha-nāhiṃ=*pravahane*.

(vi) Neut. Plur. M. *āiṃ -āi -ai*. Forms in *āṇi* also occur in AMg. and Śauraseni.

Dialectic also *ā* (as in Veda) Ś. midhuṇā, jāṇavattā=*yānapātrāṇi*.

(vii) Acc. Plur. Masc. Dialectic *ā=ān* M. *guṇā=guṇān*, AMg. *āsā=aśvān* (common in Apabhraṃśa.)

#### § 93. *I and U stems.*

(i) Abl. Sing. Examples. M. uahīu=*udadheḥ*, AMg. kucchīo=*kukṣeḥ*, JM. kammaggaṇo=*kar-māgneḥ*.

(ii) Loc. Sing. In AMg. the commonest form is in *ṃsi*: kucchīṃsi=*kukṣau*; in Apabhraṃśa *hī*: āihī=*ādau*.

(iii) Nom. Plural. AMg. risāo=*ṛṣayaḥ*, sāhavo=*sādha-vaḥ*, (Neuter) M. acchīṃ=*akṣīṇi*, also acchīṇi, AMg. maṃsūṃ or maṃsūṇi=*śmaśrūṇi*.

(vi) Masculines in *ī* and *ū* shorten these and are declined like nouns in *i* and *u*.

#### § 94. *Feminine stems. Ā stems.*

(i) I. G.L. Sing. *-āe* is shortened *metri causa* to *āi*.

(ii) A form in *-āa* is forbidden by some grammarians: but occurs as in M. jñhāa=*jyotsnayā*.

(iii) Abl. Sing. Commonest form is in M. *-āo* Ś. Mg. *-ādo*. Ś. Mg. also have *-āe*. imāe maa-taṇhiāe=*asyā mrgatṛṣṇikāyaḥ*.

- (iv) N. Acc. Plur. sometimes in  $\bar{a}$  : M.  $reh\bar{a}=rekhaḥ$ .  
 Ś.  $pūijjantā devadā=pūjyamānā devatāḥ$ .

§ 95. I, Ū stems.

- (i) For  $-īe$  M. often has  $īa$ .  
 (ii) Ś.  $diṭṭhiā=disṭyā$  preserves the older form of the Instr.  
 (iii) Nom. Acc. Plur.  $īo ūo$  become  $īu ūu$ , metri causa.

§ 96. Stems derived from Skt. R stems. The distinction between relations and agents is maintained. In the Nom. Acc. Sing. and Nom. Plural Prakrit follows the Sanskrit. Otherwise the stems become stems in  $u$  (or in  $i$ ) or a new stem is made from the Accusative :  $piu-$ ,  $pii-$ , or  $piara-=pitṛ-$ ;  $bhattu$ ,  $bhaṭṭi-$ , or  $bhattāra$   $=bhartṛ$ .

§ 97. Agent.  $bhattu=bhartṛ$  Relation.  $piu.=pitṛ$ .

Singular :	Nom.	$bhattā$	Ś. $pidā$ , M. $piā$ .
	Acc.	$bhattāraṃ$	$pidaraṃ$ , M. $piaraṃ$ .
	Ins.	$bhattuṇā$	$piduṇā$ , M. $piuṇā$ .
	Gen.	$bhattuṇo$	$piduṇo$ , M. $piuṇo$
	Loc.	Ś. $bhattāre$	
Plural :	Nom.	$bhattāro$	Ś. $pidaro$ , M. $piaro$ .
	Acc.		$pidaro$ or $pidare$ $piaro$ or $piuṇo$ .
	Ins.	$bhattārehiṃ$	$piūhiṃ$ .
	Gen.	$bhattārāṇa(ṃ)$	$piūṇaṃ$ .
	Loc.	$bhattāresu$	$piūsu(ṃ)$ .

Note. 1.  $bhartṛ$  = "lord" becomes an i-stem. Nom.

$bhaṭṭā$ . Acc.  $bhaṭṭāraṃ$ . Inst.  $bhaṭṭiṇā$ .

2.  $māṭṛ$  Nom. M.  $māā$ . Ś. Mg.  $mādā$ .

Acc. M.  $māaraṃ$ . S.  $mādaraṃ$ .

Inst.  $māāe$ . Ś.  $mādāe$ .

Can be declined as  $māā-māi-māū$ —or  $māara-$

§ 98. AN stems. These are mostly reduced to A stems by omitting N (=middling base before *pada* endings and in

compounds), or a new A stem is formed from the strong base.

So **pemma**=*preman* Nom. Acc. *pemmaṃ*; I. *pemmaṇa*; G. *pemmassa*: Loc. *pemme* (M *pemmammi*); Plur. Nom. Acc. *pemmāiṃ*; Gen. *pemmāṇaṃ*.

Muddhā or muddhāṇo=*mūrdhā*. AMg. Instr. *muddheṇa* or *muddhāṇeṇaṃ* (the Nom. Sing. in *ā* is often the only relic of the old declension). The old *-an* declension however is partially preserved, especially in the common words *rājan* and *ātman*.

§ 99. Declension of **rāa**=*rājan*.

Singular: Nom. *rāā*=*rājā*.

Acc. *rāāṇaṃ*=*rājāṇam*.

Ins. *raṇṇā*=*rājñā* (§ 36) or *rāiṇā* (with Svarabhakti vowel i).

Gen. *raṇṇo*=*rājñāḥ* or *rāiṇo*.

Loc. (*rāimmi* *rāammi* *rāe*).

Voc. *rāaṃ*=*rājan*.

Plural: Nom. (Acc). *rāāṇo*=*rājāṇaḥ*.

Ins. **rāiḥim** (as if from an I stem: from *rāiṇā*).

Gen. **rāiṇaṃ**.

*Note.* In Compounds *rāu* does not always follow the A declension. Ś *mahārāo*=*mahārājāḥ*, *juarāo*=*yuva-rājāḥ*, *Vaccharāo*=*Vatsarājāḥ*, but AMg. *devarāyā*=*devarājāḥ*.

Ś. *mahārāaṃ* (acc.), *mahārāeṇa* (Ins.), *mahārāassa* (Gen.), but AMg. *devarannā*, *devaranno*.

§ 100. *Ātman* becomes **atta**-or **appa**- (§ 36b).

*M.*

Ś. *Mg.*

Nom. *appā*

*attā*.

Acc. *appāṇaṃ*

**attāṇaam**=*\*ātmānakam*

Ins.

*appaṇā*

Gen. *appaṇo* or *attano* *attano* (Mg. *attānaaśśa*).

AMg. also declines Nom. appo in the A declension.

New A stems are also formed ; appāno, attāno, and in Compounds attāna-, appāna-.

- § 101. *-IN stems.* These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the -IN declension the difference is apparent only in a few forms.

Nom. Sing. **hatthī**=*hastī*, but Acc. **hatthim**=*hastinam* (occasionally Ś. has Acc. in *-inam*). Jain Prakrits often have Gen. in *-issa*, otherwise it is regularly *-ino*.

- § 102. *-AT stems.* Stems in *-at*, *-mat*, *-vat* form A-stems **anta**, **manta**, **vanta**.

Examples. Ś. **karēnto**=*kurvan*, **puloanto**=*pralokayan*, **karēntēṇa-kurvātā**, **mahantassa**=*mahataḥ*, **gacchante-him**=*gacchadbhiḥ*.

- § 103. *Exceptions.* Ardha-Māgadhi often retains the old declension, e.g. **kuvvaṃ**=*kurvan*, **mahao**=*mahataḥ*. Other dialects do so in **bhavat** and **bhagavat**.

Nom.	<b>bhavaṃ</b>	<b>bhaavaṃ</b>
Acc.	<b>bhavantam</b>	<b>bhaavantam</b>
Ins. M.	<b>bhavaā.</b>	Ś. <b>bhavadā</b>
	M. <b>bhaavaā.</b>	Ś. <b>bhaavadā</b>
Gen. ,	<b>bhavao.</b>	Ś. <b>bhavado</b> , <b>bhaavao.</b>
	Ś. <b>bhavado</b> ,	Ś. <b>bhaavado.</b>

- § 104. *Stems in -S.* Nouns in *-as* *-is* *-us* form stems in *-a* *-i* *-u*.  
*Examples.* Ś. **Purūravassa**, **dihāuṃ**=*dirghāyusaṃ*, AMg. **sajoī**=*sajyotiṣam*.

*Exceptions.* There are some traces of the old declension Ś. **Purūravā** (Nom.), **Purūravasam** (Acc.), **Purūravasi** (Loc.) Old Instrumentals are common in AMg. JM. **maṇasā**, **sahasā**, **tavasā**=*tapasā*, **teyasā**=*tejasā*, **cakḥusā**=*cakṣuṣā*.

- § 105. Other exceptions or irregular forms consisting generally of the old forms subjected to phonetic changes, occur sporadically, and cannot be reduced to rules.

§ 106. **Pronouns.** A great variety of forms is found for the pronouns of the first and second persons.

The following table gives only the commonest :—

	1st Person.	2nd Person.
Singular : Nom.	aham 'haṃ	tumaṃ (M. taṃ)
Acc.	maṃ (M. ma-maṃ)	tumaṃ te
Ins	mae	tae tue
Abl.	(mamāo)	(tumāhiṃto) (a plural form)
Gen:	mama me maha	tuha te (AMg. tava)
Loc.	mai	tai (M. tumammi)
Plural : Nom.	amhe	tumhe
Acc.	amhe, ṇo	tumhe, vo
Ins.	amhehiṃ	tumhehiṃ
Abl.	(amhehiṃto)	( )
Gen.	amhāṇaṃ, ṇo	tumhāṇaṃ
Loc.	amhesu.	(tumhesu).

§ 107. *Personal Pronouns. Variants.*

1st Person. Sing. Nom. A group is derived from a form \*ahakam or ahakakḥ: M. ahaam JM. ahaṃam Mg. hage, Apa. hañ. Acc. M. AMg. JM. mamaṃ formed from Gen. mama. Ins. Apa. mañ, also Acc. Loc. Mg. mañ. Abl. is rare.

Gen. M. uses maha(m) majjha(m) (derived from mah-yam) and me.

Plur. Nom. amhe=Vedic asme. AMg. also vaṃam.

Acc. Ś. amhe, ṇo; M. amhe amha ṇe; Mg. asme.

Gen. Mg. aśmāṇaṃ. M. AMg. JM. amhaṃ. Saur: very often ṇo.

2nd Person Sing. Nom. Commonest form is tumaṃ, taṃ is common in M. AMg. haṣ tume. Takki has tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa. tañ. te in AMg. and in Ś. Mg. where as enclitic it becomes de.

Ins. MSS. vary between tae tue. M. has also taī, tuī, tumāe, tumāi, tume. Abl. Ś. tatto=*tvattaḥ* also tuvatto. M. tumāhi, tumāhinto, tumāo.

Gen. Ś. tuha, te M. also tuhaṃ, tujjha(ṃ), tumhaṃ, tumma, tu.

Loc. Ś. taī, tui M. taī tuvi tumammi tume.

Plur. Nom. tumhe by analogy with amhe. AMg. has tubbhe.

Gen. M. also tumha. AMg. tubbhaṃ, M. Ś. also vo.

For the Abl. a great variety of forms is given by the Grammarians. Tumhatto, tubbhatto, tujjhatto, etc.

§ 108. 3rd Person. sa- and ta-

	<i>Masc.</i>	<i>Neut.</i>	<i>Fem.</i>
Singular: Nom.	so	taṃ	sā
Acc.	taṃ		taṃ
Ins.	teṇa(ṃ)	}	tāe or tie
Gen.	tassa		
Loc.	tassim or tammi		
Plural: Nom. Acc.	te tāim (AMg. tāṇi)		tāo or tā
Ins.	tehi(ṃ)		tāhi(ṃ)
Gen.	tesim or tāṇa(ṃ)		tāsim or tāṇa(ṃ)
Loc.	tesu		tāsu.

§ 109. *Variants.* From sa are found also: Nom. *Sing.* Mg. sé. Acc. AMg. se. Gen. M. AMg. Ś. se. Mg. sé (any gender). *Plur.* Nom. AMg. se. Mg. sé, also se for Acc. Gen.

From ta-, Abl. *Sing.* AMg. tāo. Ś. Mg. tado=*tatas*. M. tā=Vedic *tāt*.

Gen. Mg. taśśa. M. also tāsa. Fem. M. also tissā. AMg. tise.

Loc. Ś. tassim. Mg. taśsim M. tammi. AMg. tamsi.

*Plur.*: Nom. te becomes de in Ś. Mg. after any other pronoun: ede de. Abl. AMg. tēbbho tehimto.



§ 110. Similarly are declined :—

eso	esā	Ś. eḍaṃ	M. eam	(= <i>etat</i> )
jo	ja		jam	(= <i>yat</i> )
ko	kā		kiṃ	
imo	imā		imaṃ or iṇaṃ	(= <i>idam</i> )

The other stems used in Skt. with *idam* also occur :

Ś. aam=*ayam*, AMg. ayaṃ is used for all three genders.

Ś. iam=*iyam*. M. AMg. Ś. idam (*only* Nom.).

M. assa=*asya*, eṇa=*anena*, AMg. Ś. aṇeṇa.

-iṇa becomes ṇa : ṇaṃ, ṇeṇa, ṇe.

AMg. has imeṇaṃ, imāo, imassa, imassim.

Amū is declined like a Noun in u.

§ 111. *Pronominal adjectives* are similarly declined.

*Examples.* Ś. aṇṇassim=*anyasmin*, kaddarassim=*katarasmin*, avarassim=*aparasmin*, parassim=*parasmin*.  
aṇṇe=*anyān*. Ś. savvāṇaṃ AMg. savvesim=*sarve*,  
sām.

§ 112. *Declension of Numerals.*

1. *ekka* (AMg. ega) follows the pronominal declension. Loc. Sing. Ś. *ēkkassim* Mg. *ēkkassim* M. *ēkkammi* AMg. egaṃsi or egammi. Plur. *ēkke* AMg. ege.
2. *do* (= *dvau*) *duve* (from *dve* Neut. Dual.) also Neuter (by analogy with *tiṇṇi* (= *trīṇi*) *dōṇṇi* *dūnni*. All are used without reference to gender. Ś. *dōṇṇi* *kumāro*=*dve kumāryau*. Ins. *dohi*(ṃ), Gen. *doṇha*(ṃ), Loc. *dosu*.
3. *tiṇṇi*=*trīṇi*, AMg. *tao*=*trayaḥ* (used without distinction of genders). Ins. *tihim*, Gen. *tiṇh*(aṃ)-Loc. *tīsu*.
4. *cattāri* is the commonest form. *Cattāro* from the Nom. Masc. and *caūro* from the Acc. occur and are used for either case. Ins. *caūhi*(ṃ), Gen. *caṇha*(ṃ), Loc. *caūsu*.

5. **pañca** I. *pañcahi(m)*, G. *pañcaṇha(m)*, L. *pañcasu*.

6. **cha** I. *chahiṃ*, G. *chaṇha(m)*, L. *chasu*, and so on up to 18.

19 to 58 are neuters in *-am* or feminines in *-ā* in the Nom : other cases mostly like feminine singular, e.g. 20 Nom : *viṣaṃ viṣā* Acc. *viṣaṃ* I.G.L. *viṣāe* (also Nom. *viṣai* and *viṣaiṃ*).

59-99 are neuters in *im* or feminines in *i*.

100. **ś. sada** M. *saa* and 1000. *sahassa* are neuters and declined according to the A declension.

## CHAPTER IX.

### CONJUGATION.

§ 113. The Prākṛit Verb has undergone greater changes than the Noun. The general phonetic laws have naturally disintegrated the consonantal conjugation, and by forbidding final consonants have tended to make the old forms ambiguous. There has been the same tendency, as in the case of declension, to reduce all verbs to one type. This process had not gone so far in the old Prākṛits such as Pali, whereas by the Late Prākṛit or Apabhraṃśa period only one conjugation remained, with a dwindling number of "irregularities," i.e. isolated survivals of the older system.

Moreover fewer forms were used. The **Dual Number** disappears : the **Ātmanepada Voice** has almost gone ; apart from some scattered remnants all the wealth of **Perfects, Imperfects and Aorists** has been lost, and the past tense is expressed by a participle with, or without, an auxiliary verb. Thus of the old system there remain only : Present Indicative, Imperative, Optative, and Future : Active and Passive : Participles, Infinitive and Gerund.

In place of the old **Ten** classes of Verbs only two are normal :—

- (i) the A-class including the great majority of verbs and the Passive.
- (ii) the E-class (with *e* derived from *aya*) including all Causatives, most Denominatives and some simple verbs.

The inflections of the two classes are the same.

§ 114. Present Indicative. (Normal Conjugation)

*A-Class.*

- Singular: 1. **pucchāmi**=*prcchāmi*  
 2. **pucchasi**  
 3. **Ś. pucchadi M. pucchāi**
- Plural: 1. **pucchāmo**  
 2. **Ś. pucchadha M. pucchaha**  
 3. **pucchanti.**

*B-Class.*

- |              | Ś.       | M.                       |
|--------------|----------|--------------------------|
| Singular: 1. | kadhemi  | kahemi= <i>kathayāmi</i> |
| 2.           | kadhesi  | kahesi                   |
| 3.           | kadhedi  | kahei                    |
| Plural: 1.   | kadhemo  | kahemo                   |
| 2.           | kadhedha | kaheha                   |
| 3.           | kadhēnti | kahēnti.                 |

*Note 1.* AMg. follows M. in pucchāi, pucchaha. Māga-dhī has the same endings as Śaur. puścadi, puścadha, and of course puścasi.

*Note 2.* Apabhraṃśa has travelled much further: Sing. 1. pucchāñ, 2. pucchasi or pucchahi, 3. pucchāi. Plur. 1. pucchahū, 2. pucchahu, 3. pucchahī. From this stage it is not a long step to the modern forms, e.g. Hindi. Sing. 1. pucchāñ, 2-3. pucche. Plur. pucchē.

§ 115. *Ātmanepadam*.

In Śauraseni this is rare, occurring occasionally in verse, and in stock expressions. It is somewhat commoner in M. AMg. JM. The endings are shown in : Sing. 1. jāṇe, 2. jāṇase, 3. jāṇae (Ś. would have jāṇade if it occurred) Plur. 3. jāṇante.

*Examples.* M. Ś. jāṇe, M. maṇṇe=*manye*, Ś. lahe=*labhe*, icche, M. jāṇase, Mg. iścaśe=*icchase*, M. pūcchae=*prekṣate*, tīrae=*tīryate* (passive).

§ 116. *Imperative*.

Singular	1. (pucchāmu)	
	2. puccha, kahehi, pucchasu, kahesu.	
	3. Ś. pucchadu	M. pucchāü.
Plural	1. pucchamha.	kahēmha.
	2. Ś. pucchadha	M. pucchaha (=Indic.)
	3. pucchantu.	kahēntu.

*Note 1.* By rule hi is added to a long vowel in the 2nd Sing. AMg. generally, M. Mg. sometimes add it to a-stems lengthening the ā. AMg. gacchāhi (Ś. gaccha).

*Note 2.* The ending -su has been explained as a survival of the Skt. Ātmanepada ending -*sva*. Pischel (§ 467) explained it as a product of analogy : Indic. pucchadi, pucchanti : Imperat. pucchadu, pucchantu. ∴ Indic. pucchasi, Imperat. pucchasu. So also the 1st person Singular, Indic. pucchāmi : Imperat. pucchāmu. This -āmu however is found only in grammars. It is true that Śauraseni and Māgadhī often have the form in -su though otherwise they rarely use the Ātmanepadam. Ś. karesu=*kuru*, āṇesu=*ānaya*, kadhesu=*kathaya*. As however Pali derives -ssu from *sva*, and uses this also with Parasmaipada stems (E. Müller, Pali Grammar, p. 107), this is probably its origin, though analogy may have aided its adoption in the active voice.

*Note* 3. 1st Plur. -mha=*sma* is from the Aorist according to Pischel (§ 470), who compares Vedic *jeṣma* *deṣma* (Whitney 894 c.).

§ 117. **Optative.** This is common in AMg. JM., rarer in M. and exceptional in the other dialects.

There are two types—(i) the usual form in M. AMg. JM. derived from the Opt. of the 2nd conjugation.  
=yām, -yāḥ, -yāl, etc.

- e.g., Singular 1. **vaṭṭējjā**, (vaṭṭejjāmi, analogy with Indic.)  
2. **vaṭṭējjāsi** (°āhi) (°āsu).  
3. **vaṭṭējjā**.  
Plural 1. **vaṭṭējjāma**.  
2. **vaṭṭējjāha**  
3. **vaṭṭējjā**=3rd Sing.

(ii) the only form in Śauraseni, also found in the others derived from the Opt. of the 1st conjugation,  
-eyam, -eḥ -et.

- Singular 1. **vaṭṭeam** (vaṭṭe analogy with 2, 3, persons).  
2. **vaṭṭe**.  
3. **vaṭṭe** also used for 3rd Plural.

*Note.* The short *ē* in -*ējja* seems to be for *ī* (§ 72). So *jāṇīyāt* becomes AMg. *jāṇījjā*, *jāṇējjā*, but doubtless its prevalence is partly due to the influence of the 1st conjugation.

§ 118. **Future.** (-*issa*- from -*iṣya*-)

- Singular 1. **pucchissam**, AMg. *pucchissāmi*.  
2. **pucchissasi** (M. AMg. *pucchihisi*).  
3. **pucchissadi**, M *pucchissāi* (or *pucchihii*).  
Plural 1. **pucchissāmo**.  
2. **pucchissadha**, M. *pucchissaha*.  
3. **pucchissantī** (AMg. *pucchihinti*).

*Note.* The forms in *īhi* arose from forms in *hi* after diphthongs or long vowels. The 3rd Sing. *pucchihii*

contracts to *pucchiñ* as the metre requires. The grammarians give also 1st Singular in *ihāmi*, *ihimi*: (Apabhraṃśa has *pēkkhihimi*=*prekṣiṣye*), 1st Plural *-ihimo*, 2nd Plural *-ihīha ihittha*.

§ 119. **Passive.** The Prakrit passive either (i) corresponds to the Sanskrit form in *-ya* (*y* being omitted in Ś Mg. and becoming *-jj-* in the others), or adds *-ā-* (S. Mg. *ā*, others *-ijja*) to (ii) the root, or more commonly to (iii) the present stem.

The endings are those of the (A-class) *parasmaipāda*; but M. AMg. often have *ātmanepada* endings especially in the Present Participle.

*Examples.* (i) M. *ḥujjañ*. Ś. *ḥujjadi*=*yujyate*. M. *gam-mañ*, M. *dijjañ*, Ś. *dijjadi*=*dīyate*.

(ii) From *gam* M. *gamiḥḥañ*, Ś. *gamīadi*.

(iii) From *gacch-* Ś. *gacchīadi*.

*Śauraseni.      Māharāṣṭri.*

Singular	1. <b>pucchīāmi</b>	<i>pucchiḥḥāmi</i> ,
	2. <b>pucchīasi</b>	<i>pucchiḥḥasi</i> ,
	3. <b>pucchīadi</b>	<i>pucchiḥḥañ</i> ,
	and so on.	and so on.

§ 120. **Causatives.** This is formed as in Skt. by the addition of *aya* (becomes *e*) to the *strong* form of the root. *hāse*=*hāsayati*. After *ā* Skt. inserts *p*; *-paya* becomes Pkt. *ve*.

*nivvāvedī*=*nirvāpayati*. Prakrit extends this usage to many other stems, lengthening the *ā* of the present stem, e.g. *pucchāvedī*.

§ 121. **Participles.** The normal forms are shown in the following scheme:—

*Active.*

Present. **pucchanto**, F. *pucchantā*, N. *pucchantam*,  
causal, *pucchāvento*..etc.

Future. **pucchissantō**, -tā, -taṃ.

Perfect. *nil*.

*Middle* (active meaning, common in AMg.)

Present. **pucchamāṇo** -ṇā (ṇī), -ṇaṃ.

Future. **pucchissamāṇo** etc.

*Passive.*

Present. **Ś. pucchīanto**, M. **pucchijjanta**, AMg. **pucchijjamāṇo**.

Future. ("Gerundive") **pucchidavvo** - M. **pucchiaivo** (**pucchāṇo**). M. **pucchāṇijjo**. [kajjo=*kārya*]  
(§ 137).

Past. **Ś. pucchido**, M. **pucchio** (§§ 124-5).

§ 121a. **Infinitive.** Sanskrit *-tum* becomes Ś. Mg. *-dum*. M. *-um*.

The ending is added (a) to the root, (b) to the present stem (with i). **Ś. pucchidum** M. **pucchium**.

*Examples.* **gantum**, Ś. **gacchidum**, **gamidum** Ś. **kāmedum**=*kāmayitum*, **dhāridum**=*dhārayitum*, Ś. **kādum**, and **karidum** M. **kāum**=*kartum*.

(For Inf. in *-ttae* see § 136.)

§ 122. **Gerund.**

**Ś. pucchia**. M. **pucchiūṇa**. AMg. **pucchittā** or **pucchidūṇa**. Ś. Mg. have **kadua**=*krtvā*, **gadua**=*gavā*. Ś. has sometimes in *verse* the ending **ūṇa-dūṇa**, e.g. **pekkhiūṇa**, otherwise only **-ia** is correct.

*Examples.* **Ś. ṇaia** (for *nītvā*)=*\*nayiya* but **avaṇia**=*apanīya*, **odaria**=*avatīrya* (Mg. *odalia*), **pëkkhia**, **bhavia**, **pavisia**.

In Māgadhī the form in **-ūṇa** is the commonest.

*Examples.* **haūṇa**, **gantūṇa**, **hasiūṇa**, **kāūṇa**.

AMg. prefers the form in **ttā** (**tā** after a nasal): **bhavittā**, **gantā**, **hasittā**, **karittā**, also **ttāṇaṃ**: **bhavitāṇaṃ**.

§ 123. **Irregular Verbs.**

The normal or regular conjugation being as given above, there are also numerous "*irregular*" forms. These

are of two kinds : (a) those that agree with Sanskrit in their formation, only undergoing phonetic changes ; (b) those that are irregular by both Sanskrit and Prakrit standards. These latter, which are not very numerous, may be due to analogy, or to the survival of forms used in the ancient spoken language, but not recognised by classical Sanskrit.

§ 124. A large number of "irregular" verbs in Prakrit differ from the normal conjugation only in the **Past Participle Passive**. It was natural that older forms should be preserved in the case of this participle. Some words like *gataḥ*, *kṛtaḥ* were in such constant use, that their phonetic equivalents, e.g. gado, gao, kido, kao, were likely to hold their own against new forms suggested by analogy such as \*gacchido, karido. Moreover in many cases this participle has acquired a width of meaning as an adjective over and above its literal meaning as a participle. Words, e.g. like *snigdha*, *mugdha*, *Buddha* are not necessarily thought of as parts of verbs, though their derivation is clear. The degree to which normal analogous forms prevailed, or older forms survived (or were introduced from Sanskrit) varies with different dialects and different writers. It is not a matter of precise rule, nor would an extensive list of occasional exceptions be of much value. There are, however, a number of forms of more frequent occurrence, with which the student should be familiar from the outset (§ 125).

§ 125. **Past Participles Passive.**

*Irregular Forms.*

P. P. P.		Sanskrit.	Present Tense.
avaraddha	'offended'	<i>aparāddha</i>	M. avarajjhai.
āḍhatta	'applied'	(* <i>ādhatta</i> )	M. āḍhāi (or āḍha-
		<i>āhitā</i>	vai if Causal).



<b>āṇatta</b>	‘ordered’	<i>ājñāpta</i>	Ś. āṇavedi (§ 36).
<b>āraddha</b>	‘begun’	<i>ārabdha</i>	Ś. ārambhadi.
<b>ārūḍha</b>	‘mounted’	<i>ārūḍha</i>	M. āruhai.
<b>āsanna</b>	‘sat down’	<i>āsanna</i>	Ś. āsīdadi.
<b>utta</b>	‘spoken’	<i>ukta</i>	(AMg. vutta).
<b>uttinna</b>	‘crossed’	<i>uttirna</i>	M. uttarai.
<b>oiṇna</b> Ś. oḍiṇ-	‘descended’	<i>avatirna</i>	o-araī.
na			
<b>M. kaa</b> AMg.	‘made’	<i>kṛta</i>	M. karei.
kaṃya			
<b>Ś. kida</b> (§ 11)			Ś. karedi.
kada (§ 60)			
<b>kiliṭṭha</b>	‘afflicted’	<i>kliṣṭa</i>	M. kilissai.
<b>kuvida</b>	‘angered’	<i>kupita</i>	Ś. kuppadi.
— <sup>o</sup> kkanta	‘gone’	— <sup>o</sup> krānta	Ś. kamadi.
{ M. khaa,			(AMg. khaṃya, khat-
(khāa),			ta), (khaṇṇa)
{ [Ś. khaṇida]	‘dug’	<i>khāta</i>	M. khaṇai.
<b>M. khaa, Ś.</b>	‘hurt’	<i>ksata.</i>	
khada			
<b>khinna</b>	‘wasted’	<i>kṣīṇa</i>	M. khijjaī.
<b>khitta</b>	‘thrown’	<i>kṣipta</i>	khivai.
<b>M. gaa, Ś.</b>	‘gone’	<i>gata</i>	Ś. gacchadi.
gada			
<b>gaviṭṭha</b>	‘sought’	<i>gavesita</i>	M. gavesai.
<b>M. gahia, Ś.</b>	‘seized’	<i>grhita</i>	Ś. gēṇhadi (§ 52).
gahida			
<b>gia</b>	‘sung’	<i>gīta</i>	M. gāai.
<b>gūḍha</b>	‘hidden’	<i>gūḍha</i>	Ś. gūhadi.
<b>chinṇa</b>	‘cut’	<i>chinna</i>	M. chindaī, Ś.
			chindadi.
<b>M. jāa, Ś. jā-</b>	‘become’	<i>jāta</i>	Ś. jāadi.
da			
<b>M. jia, Ś. jida</b>	‘conquered’	<i>jita</i>	Ś. jaadi, M. jīnai.
<b>jutta</b>	‘yoked’	<i>yukta</i>	M. juṇjai, Ś. juj-
			jadi (Pass. § 119).

catta	'abandoned'	<i>tyakta</i>	M. caaī.
{	M. <i>ṭhia</i> Ś. 'stood'	<i>sthita</i>	Ś. ciṭṭhadi.
	<i>ṭhida</i> (§ 12).		
	<i>thia thida</i> (§ 38).		
nada (M. naa)	'bowed'	<i>nata</i>	namadi.
naṭṭha	'destroyed'	<i>naṣṭa</i>	nassadi.
{	M. nāa (Ś. 'known'	<i>jñāta</i> .	jāṇādi.
	<i>nāda</i> ) [also ']		
	[jāni(d)a]		
Ś. viṇṇāda	'discerned'	<i>viññāta</i>	viṇṇaviadi (pass.).
paḍiṇṇāda	'promised'	<i>pratiññāta</i> .	
nīda (M. nīa)	'led'	<i>nīta</i>	ṇedi.
(Ś. <i>avaṇida</i> = <i>apanīta</i> , <i>paccāṇida</i> = <i>pratyāṇīta</i> , <i>uvaṇida</i> = <i>upanīta</i> , <i>pariṇida</i> = <i>pariṇīta</i> , <i>duvviṇida</i> = <i>durvinīta</i> , <i>āṇida</i> = <i>ānīta</i> .)			
[M. also <i>nīa</i> . <i>aīṇia</i> = <i>atinīta</i> , <i>āṇia</i> = <i>ānīta</i> ].			
nhāa	'bathed'	<i>snāta</i>	ṇhāi (AMg. siṇāi).
tatta	'heated'	<i>tapta</i>	(also tavidā).
tuṭṭa	'broken'	<i>truṭṭa</i> tuṭṭai	[cf. Hindi ṭuṭā].
tuṭṭha	'pleased'	<i>tusta</i>	tussadi.
ḍaṭṭha (ḍak- ka)	'bitten'	<i>daṣṭa</i>	ḍasai [Ś. <i>daṃsadi</i> <i>daṃsida</i> ].
daḍḍha	'burnt'	<i>dagdha</i>	dahaī (Ś. <i>ḍahadi</i> ) ḍahaī.
ditta	'lit'	<i>dīpta</i>	dippadi.
diṭṭha	'seen'	<i>dṛṣṭa</i>	dīsadi (pass.)
diṇṇa	'given'	<i>datta</i>	dedi.
{	paatṭa pa-		
	vatṭa		
	paatta	'set out'	<i>pravṛtta</i> pavatṭai, etc.
	pautta		
pautta	'used'	<i>prayukta</i>	pauñjai.
pauttha	'exiled'	<i>*pravasta</i> , =	[pavasaī. (?)]
		<i>proṣita</i>	
paiṇṇa	'scattered'	<i>prakirṇa</i>	[paiṛijjai pakiriadi. (?)]

<b>paḍivanna</b>	‘resorted to’	<i>pratipanna</i>	paḍivajjadi.
<b>paṇṇatta</b>	‘declared’	<i>praññapta</i>	paṇṇavei.
<b>patta</b>	‘obtained’	<i>prāpta</i>	pāvai, pāvedi.
{ M. palāia Ś. palāida M. palāa JM. palāṇa	‘fled’	<i>palāyita</i>	palāyai.
		<i>*palāta</i>	
<b>paviṭṭha</b>	‘entered’	<i>pravista</i>	pavisadi.
<b>pasattha</b>	‘praised’	<i>praśasta</i>	pasamsai.
<b>pida</b>	‘drunk’	<i>pīta</i>	pivadi.
<b>puṭṭha</b> <sup>1</sup>	‘asked’	<i>prṣṭa</i> .	pucchadi.
[usually puc- chida.]			
<b>baddha</b>	‘bound’	<i>baddha</i>	bandhaī.
<b>buddha</b>	‘enlightened’	<i>buddha</i>	bujjhaī.
<b>bhaṭṭha</b>	‘fallen’	<i>bhraṣṭa</i>	
<b>bhinṇa</b>	‘split’	<i>bhinna</i>	bhindaī.
<b>bhīa bhīda</b>	‘frightened’	<i>bhīta</i>	biheī (Ś. bhāadi).
<b>Ś. bhūda</b>	‘become’	<i>bhūta</i>	bhodi.
<b>bhutta</b>	‘enjoyed’	<i>bhukta</i>	bhuñjadi.
<b>mukka</b>	‘released’	<i>*mukna- mukta</i>	muñcadi.
<b>muda</b> (M. ‘dead’ mua maa)		<i>mṛta</i>	maradi.
<b>mūḍha</b>	‘perplexed’	<i>mūḍha</i>	mujjhaī.
<b>raa</b>	‘gratified’	<i>rata</i>	ramaī.
<b>ratta</b>	‘reddened’	<i>rakta</i>	rajjadi.
<b>ruia</b>	‘brightened’	<i>rucita</i>	ruccaī (Ś. ruccadi).
<b>ruṭṭha</b>	‘vexed’	<i>ruṣṭa</i>	rusaī.
<b>M. ruṇṇa</b> (Ś. rudida)	‘wept’	<i>rudita</i>	M. ruaī. Ś. rodadi roadi.
<b>ruddha</b>	‘obstructed’	<i>ruddha</i>	rundhedi.
<b>lagga</b>	‘fixed’	<i>lagga</i>	laggaī (Ś. laggadi).
<b>laddha</b>	‘taken’	<i>labdha</i>	lahaī.

<sup>1</sup> Also ‘touched’ *sprṣṭa*, (phusai).

lia, līṇa	‘attached’	<i>līna</i>	lei.
līḍha	‘licked’	<i>līḍha</i>	lihaī.
viṇṇatta	‘reported’	<i>viṇṇapta</i>	viṇṇāveī.
vūḍha	‘carried’	<i>ūḍha</i>	vahaī.
samāsaththa	‘consoled’	<i>samāśvasta</i>	samassasai. (?)
siṭṭha	‘told’	<i>śiṣṭa</i> (✓ <i>śās</i> )	sāhaī.
sitta	‘sprinkled’	<i>sikṭa</i>	siñcaī.
siddha	‘accomplish- ed’	<i>siddha</i>	sijjhaī.
sutta	‘slept’, ‘asleep’	<i>supta</i>	suvaī.
suda (M. sua)	‘heard’	<i>śruta</i>	suṇedi.
suddha	‘purified’	<i>śuddha</i>	sujjhaī.
M. haa, Ś. ha-	‘killed’	<i>hata</i>	haṇaī.
da			
haa	‘seized’	<i>hṛta</i>	haradi.
M. hūa (Ś. bhūda)	‘become’	<i>bhūta</i>	hoī. <sup>1</sup>

### § 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type **pucchadi** or **kadhedi** (§ 114) and are either (a) the phonetic equivalents of Sanskrit Indicatives of the 1st Conjugation, or (b) from roots in the 2nd Conjugation, equivalents of what Sanskrit would most naturally have had, if they had been included in the 1st Conjugation. Thus we may class as *regular* such forms as (a) *gacchadi*, *icchadi*, *siñcadi*, *muñcadi*, *maradi*, *sumaradi*, *pivadi*, *phusadi*, *kuppadi*, *ṇaccadi*, *kadhedi*, *takkedi*, *cintedi*, (b) *haṇadi* (✓*han*) *sasadi* (✓*śvas*).

‘*Irregular*’ forms comprise (i) forms not of the normal type, e.g. *ṭhāī*; (ii) verbs attracted into the E class, e.g. *karedi*; (iii) forms diverging from Skt. types in (a); (iv) nasalised roots; (v) addition of *ṇ* original or by

<sup>1</sup> Hemacandra allows M. *hoī*, *huvaī*, *havaī*, *bhavaī*; Ś. *huvadi*, *bhavadi*, *havadi*, *bhodi*, *hodi*.

analogy; (vi) other survivals of Skt. conjugation; (vii) anomalies.

§ 127. (i) Type with 3rd Sing. in *āi* (S. *ādi*) arises (a) by *contraction*. Apa. *khāi*=*khāai*=*khādai*; (b) *survival* of form in Skt. 2nd class. M. *vāi*=*vāi* but also *vāai* (Ś. *vāadi*), M. *paḍihāi*=*pratibhāi* (Ś. *paḍihāadi*), Ś. *bhādi*=*bhāti*, *viḥādi*=*vibhāti*; (c) by *analogy* M. *ṭhāi*=*\*sthāi* for *tiṣṭhati* (Ś. *ciṭṭhadi*) and so with all roots ending in *ā*. *dhāi* or *dhāai*, *gāi*, *jhāi* (= Epic *dhyaṭi*).

Other *contracted* forms are Ś. *bhodi*=*bhavati*, *ṇedi*=*nayati*.

✓*dā* to give has demi *desi dedi*—*dēnti*.

*dedi* is from *\*dāyati*, cf. Ś. Fut. *daṣṣam*. Absol. *daia*.

§ 128. (ii) Many verbs are attracted to the E class (10th class in Skt.). *Examples*. **Karedi** (= *Karoti*) (distinguish from causal *kāredi*=*kārayati*), *muñcedi* (causal *moāvedi*), *hasedi*, *sumaredi*, *ciṇedi*, **suṇedī**, *bhaṇedi*, *dhūvedi*, etc.

§ 129. (iii) ✓ *ru* has *ravaī* (1st class), *ruvai* (6th) and **rovaī** Inf. *rovium*. (Ś. has forms from *rud*. *rodidum*).

✓ *dhaui*. M. *dhuvaī*. AMg. *dhovaī dhoveī* Ś. *dhoadi*.

✓ *bhū* has M. *hoi huvaī*. Ś. *homi hosi bhodi*. Opt. *bhaveam bhave*. Infin *bhavidum*.

**ruccadi**=*\*rucyate* (transferred to 4th class) (also *roadi* Mg. *loadi*)—similarly **laggadi**, *vajjadi* (✓*vraji*), **ḷajjadi** = *\*yujyati* (Epic *yuñjati*).

§ 130. (iv) From *chid* come *chindaī chindadi*. This is natural as the root was nasalised in the Sanskrit Present. Similarly with other roots of the 7th class. *Bhindai*, *bhañjai*, *bhuñjadi*.

The nasal in *rambhaī* (✓ *rabh*) is also familiar in Skt. derivatives. (Epic *rambhati*).

muñcadi (M. muñcaī) is regular, but M. has also muasi = \**mucasi*.

§ 131. (v) N. is preserved in ciṇai Ś. ciṇedi (*Skt. cinoti*), kuṇai (Vedic *kr̥noti*), suṇedi (M. suṇai), jāṇai Ś. jāṇādi, na āṇādi, kiṇai = *kr̥ṇāti*, gēṇhadi = *gr̥hṇāti*, Ś. sak-kaṇomi sakkuṇomi = *saknomi*, dhuṇai (Ś. dhoadi, Pāli dhovati) : by analogy in jiṇai (Ś. jaadi), thuṇai (✓ *stu*).

§ 132. (vi) ✓i “to go” has emi esi edi (M. ei)—ēnti : ✓ *as* to be. .mhi si atthi, mha (M. mho) ttha santi.

(Note.—Atthi the only common non-enclitic form is used with all numbers and persons).

✓ *bh̄i*. M. bihei (Ś. bhāadi).

(vii) bhaṇādi as if from bha-ṇā-mi (9th class) also bha-ṇedi, suṇādi = suṇedi as if in 9th class.

✓ *svap* becomes suv, hence suaī and (by analogy with ruaī rovaī) sovaī Ś. sovadi.

§ 133. *Survivals of other conjugational forms.*

Imperfect. āsī = āsīt used for all persons of both numbers.

Optative. AMg. siyā = *syāt*, kujjā = *kuryāt*, būyā = *brūyāt*, sakkā = Vedic *sakyāt* (Pischel § 465).

Precative M. AMg. hojjā = *bhūyāt*. AMg. dējīā = *deyāt*.

Aorist. AMg. akāsī = *akārṣīt* or *akārṣīt*. Plural -*imsu* akarīmsu (cf. the Aorist in Pali).

Perfect. AMg. āhu = *āhuḥ*. Plural āhaṃsu.

§ 134. **Irregular Futures.**

Futures in -*issadi* (or M. *ihii*) are normally formed from the Present base : pucchissam, kadhissam, M. pucchiham kaheham (§ 118). They are also formed from the root as in Sanskrit. M. ṇehii = *neṣyati*, but Ś. ṇaissadi, Ś. gamissadi.

From ✓ *bhū* various present bases are used to form the future. Ś. bhavissam, huviissam, Mg. huviśsam M. hohii hossam.

✓ *Sthā* M. *ṭhāhii* (pres. *ṭhāi*). Ś. **ciṭṭhissadi** (pres. *ciṭṭhadi*). Other forms represent the Sanskrit—*syāmi* especially in M. AMg: so **dacchaṃ**=*drakṣyāmi*, (2. s. *dacchisi*, 3. s. *dacchii*, 3 pl. *dacchinti*), *mōcchaṃ* (✓ *muc*) *vēcchaṃ* (✓ *vid*), *rōcchaṃ* (✓ *rud*) *vōcchaṃ* (✓ *vac*). *dacchaṃ* and the rest are not used in Ś. Mg.

Ś. **pēkkhissam** (M. *pēcchissam*) **rodissam**, **vedissam**. **Causatives** and others in E-class form Futures (a) as in Sanskrit (omitting intervocal *y*). Ś. **kadhaissam** **moāvaiṣṣasi**=*\*mocāpayisyasi*. **ṇiattaiṣṣadi**=*nivartayisyati* (b) M. AMg. from the e-stem: *vattehāmi*=*vartayisyāmi* (c) omitting *aya*=e. M. **kahissam**, Ś. **kadhissam**, M. **puloissam**=*pralokayisyāmi* Ś. **takkissadi**=*tarkayisyati*, *sussūsaissam*=*śuśrūṣayisyāmi* Mg. *māliṣṣasi*=*mārayisyasi*.

✓ *dā* has Ś. **daissam** M. *dāham*, ✓ *kṛ* has Ś. **karissam** M. also *kāham*.

### § 135. Irregular Passives.

(a) Many passives that are often called irregular as not being formed with the commonest ending *-ijjai* Ś. *īadi*, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. **jujjadi**=*yujyate*, *gammai*=*gamyate*. Other examples are:—*Khippai* (*kṣip*), *luppai* (*lup*), *bhajjai* (*bhaj*), *bajjhai* (*badh*: *dhy* becomes *jdh* § 44), *rujjhai* (*rudh*), *ārabbhai* (*ārabh*), *gijjai* (*gā*), *khajjai* (*khād*), *labbhai* Ś. *labbhadi* (*labh*), *chijjai* (*chid*), *bhijjai* (*bhid*), *bhujjai* (*bhuj*), *muccai* (*muc*), *vuccai* (*vac*), *tīrai* (*tr*) *kīrai* (*kṛ*).

(b) Others are similarly formed from obsolete roots or modified forms of roots, e.g. *vubbhai*=*uhyate* (from *\*vubh*), *dubbhai*=*duhyate*, *libbhai*=*lihyate*, *rubbhai*=*rudhyate*, *ghēppai*=*grhyate*; and with *uv* for *ū* *ruvvai*=*\*ruvyate* (Ś. *rodiadi*), *suvvai* (*śru*) (Ś. *suṇiadi*), *thuvvai* (*stu*), *dhuuvvai* (*dhū*) also

dhujjāi. Similar are civvai (*civ* for *ci*) also ciñj-  
jāi, Ś. ciadi, jivvai (*jiv* for *ji*).<sup>1</sup>

(c) ādhappai is a causative passive=ādhāpyate, so also  
vidhappai.

(d) jammai, "is born," is derived from *janman* Pkt.  
jamma; similar is the case with hammai (✓*ham*)  
khammai (✓*khan*).

Anomalous summai (*śru*), cimmai (✓*ci*).

*Note*.—Śaurasenī and Māgadhī often prefer the form from  
the present base. M. labbhai, Ś. labbhadi, but also  
*lambhādi*; M. muccai, Ś. muñciadi; M. suvvai, Ś. suñ-  
adi, Mg. suñadi; M. ruvvai, Ś. rodādi; M. bhujjai,  
Ś. bhuñjādi; M. kirai, Ś. karādi (AMg. kajjai=  
\*karyate); M. ñajjai, Ś. jāñjādi; M. bhaññai, Ś.  
bhañjādi.

### § 136. Infinitives (Variations).

The commonest form especially in Śaurasenī is that  
derived from *itum* (M. *ium*, Ś. *idum*) added to the pre-  
sent base, i.e. gacchidum, anucit̥thidum (*sthā*), genhi-  
dum (*grah*), jānidum (*jñā*), dahidum (*dah*), khividum  
(*kṣip*), haridum (*hr*). Causatives, kāredum, dhāre-  
dum, dāmsedum=*darsayitum* (sometimes uncontrac-  
ted Ś. ñiattāidum=*nivartayitum*), or by analogy with  
A-stems: dhāridum, māridum, kadhidum.

Equivalents of Sanskrit forms in *-tum* are also found in  
Śaur.: but are commoner in M.

Ś. thādum (*sthā*), pādum (to drink), kādum, M. kāum (*kr*),  
gantum (*gam*). M. bhōttum=*bhoktum*, dat̥thum=  
*draṣṭum*, dāum (*dā*), ñeum (*ñā*), pāum (*pā*), Ś. pādum,  
JM. pivium, soum (*śrotum*), jeum (*ji*) (AMg. jñium),

<sup>1</sup> The two passives civvai jivvai are assigned to *ci* and *ji* by the  
Grammarians. They have been explained as analogous to the forms  
from roots in u or ū. Pischel held that civvai was a regular passive from  
*civ* given in the Dhātupāṭha (= 'take' or 'cover') and jivvai probably  
from *jiv* (= 'please'). Vide Pischel, § 537.



laddhum (*labh*), voḍhum (*vah*), chëttum (*chid*), bhetum (*bhid*), möttum (*muc*), ṇāum (*jñā*). Similarly formed are ghëttum (§ 19) (= \**ghrp-tum* for *grahītum*)<sup>1</sup> sōttum (= \**sov-tum* for *svaptum* cf. rōttum = *rotum*).

✓*vac* has M. vōttum Ś. vattum.

Ardha-Māgadhi often uses the *-tum* form as a gerund, so that kāum means *kṛtvā*. For the Infinitive this dialect prefers a form in *ttae* or *ittae*, ciṭṭhittae (*sthā*), gacchittae (*gam*). This is derived from a Dative Infinitive as found in Vedic.

§ 137. **Gerundives** (Varieties). (cf. § 121.)

- (a) From *-tavya*, either (i) with the present stem, or (ii) with the root (strong form).
  - (i) pucchidavva, gacchidavva, hodavva (§ 4) or bhavidavva, anuciṭṭhidavva, dādavva, suṇidavva, jāṇidavva, gēṇhidavva.
  - (ii) sodavva M. soavva (*śru*), ghëttavva, kādavva (§ 63), M. kāavva (*kr*).
- (b) From *-ñīya*. M.AMg. *-añijja*, Ś. Mg. *-añīa*: karaṇīa, daṃsaṇīa, (from Present stem pucchaṇīa), M. karaṇijja, daṃsaṇijja.
- (c) From *-ya. kajja* (§ 50) = *kārya*. AMg. vōjjha = *vāhya*; from Present stems: gëjjha (§ 70) = \**grhya* from present stem \**grha*.<sup>2</sup>

<sup>1</sup> Also M. gabium, AMg. giṇhium, JM. gēṇhium, Ś. gēṇhidum.

<sup>2</sup> This is Pischel's derivation. However *grāhya* would become \**gajjha*, and association with the group gēṇhadi ghëttum, etc., might account for the change of vowel *a* to *ē*.

## CHAPTER X.

## CLASSIFICATION OF PRAKRITS.

The rules and examples given in the last six chapters deal mainly with Māhārāṣṭrī and Śaurasenī, other languages being mentioned incidentally.

The principal peculiarities of some of these may now be brought together.

**Māgadhī.** It is a matter for regret that the sources of information about this language are not more abundant, as it is in some ways the most interesting of the Prakrits. We have here striking variations in phonetics that are not easily accounted for.

Ś for S (𑀲 for स) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the "Shām Ved" and "Sheeta." As other Prakrits use only स s this law should cause the student no difficulty: *bhaviśśadi* is easily recognised as the equivalent of Ś. *bhavissadi*, *taśśim* of *tassim*, *śā* of *sā*, *puttaśśa* of *puttassa*, and so on.

L for R (𑀲 for र) is more striking, especially at the beginning of a word. *lāñño*="kings."

*puliśe*=Ś. *puriso*, *galuḍa*=Ś. *garuḍa*, *Cāludatta*, *ovāḷidaśālila*=*apavāṛitaśarīra*, *śamale*=*samare*, *ṇagalantala*=*nagarāntara*.

This change *l* for *r* is found occasionally in other Prakrits (§ 26) and in Pali (*taluno*=*taruno*); it is found also in the Vedic language, where *alam* ✓ *kr* replaces *aram*-(*kṛnoti*), and ✓ *luc* replaces *ruc*. There are many instances in other languages, and it is often difficult to determine which was the original sound.

It is, however, remarkable to find an Aryan dialect without an R sound at all. The modern dialects of Bihar and Bengal have not replaced every *r* with an *l*. Perhaps this rule for dramatic Māgadhī is a conventional exaggeration of a marked

tendency of the Eastern dialects. Possibly as Māgadhi is put in the mouths of only low-class people, it represents only the habit of a non-āryan stratum of society, which like the Chinese coolies of to-day may have had no R's.

On the other hand if we go back to Aśoka's time (3rd cent. B.C.) we find the same change in the Eastern dialect of the Inscriptions which seems to have been the language of the Court at Patna and which was used on the Pillars now at Allahabad and Delhi and with slight variations in the Rock Inscription at Kalsi.

**Y remains and replaces J (य for ज).**

yadhā=Ś. jadhā (§ 1), yānadi=jānāti.

yānidavvaṃ=Ś. jānidavvaṃ, yaṇavada=janapada.

yāyade=jāyate. (jh becomes yh. Yhatti=jhatiti.)

**Dy. rj. ry. all become yy.** So that where Śaurasenī has jj, Māgadhi has yy. (य्य for ज्ञ).

ayya=adya or ārya (Ś. ajja).

avayya=avadya, mayya=madya.

(dhy becomes yyh : mayyhaṇṇa=majjhaṇṇa § 74).

ayyūṇa=arjuna, kayya=kārya (kaṇṇa § 50).

duyyaṇa=durjana.

From these examples it is clear that य in Māgadhi represents a front palate fricative different from the semi-vowel sound in English "yes." The equivalent of य was used in the North-west to express a foreign sound written Z in Greek. So on coins of King Azes we find the genitive Ayasa. Words spelt in Bengali with the equivalent of ज, are pronounced in some dialects with a sound resembling Z in 'zeal' or zh in 'azure.' A similar sound is commonly given to य in many words, e.g. ये=ये pronounced zhe.

**Ñy, ny, jñ, ñj become ññ.**

puñña=punya (Ś. puṇṇa § 48). añña=anya (Ś. aṇṇa).

kaññakā=kanyakā. lañño=rājñāḥ (Ś. raṇṇo § 99).

aññali=añjali (Ś. keeps ñj).

Medial cch becomes śc. (क्क becomes स्.)<sup>1</sup>

gaśca=gaccha, iścīadi=icchati (\*icchyate), uścaladi=ucchalati, puścadi=prcchati.

tīlīci peskadi=M. tiricchi pēcchai=tiryak prekṣate.

A sibilant is retained at the beginning of a group of consonants. Grammarians differ as to which sibilant should be written. MSS. vary too much to give much help in the matter.

Ska. शुक् becomes शुक् according to Hemacandra, otherwise we find शुक्के śuśke=śuśkaḥ, Tuluśka=Turuśka.

Ṣṭa ṣṭh become ṣṭa (or ṣṭa): कष्ट becomes कष्ट or कष्ट  
suṣṭhu becomes śuṣṭu or śuṣṭu.

Ṣpa, ṣpha become spa, spha, ṇisphala=niṣphala (M.Ś. nīphala, § 38).

Ska, skha. paskhaladi=praskhalati.

Sta. stha become sta (or ṣṭa) haṣṭe or haṣṭe=haṣṭaḥ (M.Ś. haṭṭho § 38), uvastida=upasthita.

Spa. Buhaspadi=Bṛhaspati (or Bihaśpadi).

Kṣa becomes ska. peskadi=prekṣate (or it is written ska. paśka=pakṣa. Hemacandra says paḥka, i.e. with visarga jīhvāmūliya).

The real Māgadhi sound may have been neither the स nor the ण of the Midland Sanskrit. These groups being difficult, it is not surprising to find that MSS. generally write the assimilated forms tih, etc.

<sup>1</sup> As verbal forms in ccha go back to I.E. forms in -SKA the Māgadhi śc might be regarded as more archaic than the Vedic cch (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhi has śc also for secondary cch as in uścaladi, maścalī (=Fish. matsya-lī-Pr. maccha), cf. Hindī machlī. On the other hand if originally correct for icchadi, etc., the same group would be readily introduced in other cases where Śauraseni, etc., had cch.

rth becomes st. (or śt) so tista=*tīrtha*. aste=*artha*. This may be merely conventional analogy,<sup>1</sup> e.g. Śaurasenī hattho : Māgadhi haste ∴ Ś. attho : Mg. aste. In **grammar** the two characteristic points are Nom. Sing. in -e. śe haste=so hattho and hage="I" (§ 107). Otherwise the grammar closely follows Śaurasenī.

Some *Dialects of Māgadhi* appear in the plays.

**Śākari** is spoken by the King's brother-in-law in the Little Clay Cart.

*Peculiarities.*—A weak y before palatals. Yeṣṭha=*tiṣṭha*.<sup>2</sup> *ḍa* in Past Participles especially from roots in *r*. kaḍa=*kṛta* (the same feature is found in AMg.). Gen. Sing. in *āha* as well as *aśśa* Cāḷudattāha. Loc. Sing. āhiṃ. pavahaṇāhiṃ=*pravaḥaṇe* Voc. Plur-āho. (Vedic-*āsaḥ*). These last three points resemble Apabhraṃśa.

**Cāṇḍālī** and **Śābarī** appear to be dialects of Māgadhi.

Māthura and the two gamblers in the *Mṛcchakaṭikā* speak a dialect called **Ḍhakkī** by Pischel, who supposed it to be a dialect of Māgadhi. Sir George Grierson has shown that the form **Ṭakkī** has better authority and ascribes it to the country of the **Ṭakkas** round about Sialkot.<sup>3</sup>

**Ardha-Māgadhi**. Jacobi called this Jaina Prakrit and regarded it as an older, more archaic Māhāraṣṭrī. The Indian grammarians called the language of the old Jain Sūtras

<sup>1</sup> On the other hand the change *rt* becomes *ṣ* is found in Iranian. Avestan *mašyo*=*martyaḥ*. G.I.P., I, § 289.

<sup>2</sup> Mārkaṇḍeya gives this for Māgadhi and Vṛacaḍa Apabhraṃśa, *Yoilaṃ*=*ciraṃ*. The pronunciation is not clear (*vide* Selections, Māgadhi).

<sup>3</sup> If **Ṭakkī** was a Panjab dialect it is strange that Mārkaṇḍeya should identify this with the Drāviḍī Vibhāṣā. (See Grierson, J.R.A.S., 1913. p. 882; 1918, p. 513.) **Ṭakkī** according to Mārkaṇḍeya is a "mutual mixture of Sanskrit and Śaurasenī" employed by "professional gamblers and by merchants of lowly position." The vowel *u* often appears at the end of a word, but not always. It has both *sa* and *śa*, *la* and *ra*. In the Panjab Hills there is a common script called **Ṭakrī** or **Ṭākṛī** generally derived from the same name of a people, **Ṭakka**.

“Ārṣam” from Rṣi. Hemacandra explains that all his rules have exceptions in “Ārṣa.” Trivikrama, another grammarian, excluded “Ārṣa” from his treatise, because its meanings were *rūḍha*, or conventional, not strictly in accordance with etymology, i.e. not based on Sanskrit.

Namisādhū commenting on Rudraṭa’s *Kāvya-lamkāra* (2-12), derives the word Prakrit from *prakṛti* in the sense of natural speech free from the rules of grammarians, or from *prāk kṛta*, ‘created of old!’ because, says he, the Prakrit of the Ārṣa canon, Ardha-māgadhi is the language of the gods. *Ārīsa-vajane siddham devāṇaṃ Addhamāgahā vānī*. Obviously Nami-sādhū was a Jain. The Jains indeed supposed that Ardha-Māgadhi, the language in which Mahāvira preached, was the original language from which all others were derived.<sup>1</sup>

There is some difference between the prose and verse portions of the Canon. Verses often have Nom. Sing. in *-o* instead of the characteristic *-e* (like Mg.), gerunds in *tūṇa ūṇa* (like M.) while prose prefers *tā* or *tāṇam* (§ 122).

Other points are: Verse *mēccha*, prose *milakkhu*. Verse *kuṇai*, prose *kuvvai* (= *\*kurvatī*). The verse dialect is thus somewhat nearer to M. than the prose.

Ardha-Māgadhi agrees with Māgadhi in the Nom. Sing. in *-e*, the use of Gen. Sing. *tava*; past participles in *ḍa* for *ta* after roots in *r* (but not always); in *ka* becomes *ga* “Asoga” (but this is rare in Mg.); and in Pluri of *-a* in Voc. Sing. (common in Apabhraṃśa).

It differs markedly in the retention of *ra* and *sa*. In general AMg. (like Pali) retains more archaic features than the dramatic Prakrits. AMg. is assigned by the Bhāratīya-nāṭya-śāstra (followed by Sāhityadarpaṇa) to servants, Rajputs, and the heads of guilds. The Jain monks, in the plays who might be expected to speak AMg. appear to speak ordinary Māgadhi.<sup>2</sup>

<sup>1</sup> Vide Pischel, § 16.

<sup>2</sup> One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old Ardha-Māgadhi.

AMg. differs in many respects from Māhārāṣṭrī.<sup>1</sup>

Phonetics.—am becomes ām before eva and avi (=api).

iti becomes i after pluti vowel or in *iti vā*.

prati drops i: paḍuppanna=*pratyutpanna* (rare in other dialects).

dentals for palatals. teicchā=*cikitsā*.

ahā=yathā.

use of sandhi consonants (§ 78).

Noun: dative in -ttāe (§ 92),

instrumental in sā (§ 104),

locative in -ṃsi (§ 92 v.).

Verbs: ✓khyā āikkhāi (Pāli ācikkhati) M. akkhāi, kuvvai (in prose, see above).

Relics of Aorists, e.g., 3 plur. pucchimsu.

Infinitives in ṭṭu -ittu used as gerunds, e.g., kaṭṭu (means *kṛtvā*), avahaṭṭu (means *apahrtya*) suṇittu, jāṇittu.

Infinitives in -ttae, -ittae (§ 136).

Gerunds in -ttā, -ttāṇaṃ, -ccā, -ccāṇa(ṃ), -yāṇa(ṃ).

Moreover, where they agree what is common in AMg. is often rare in M. Cerebralisation is much commoner in AMg. and so is the change *la* for *ra*.

The vocabulary is also often quite distinct.

It will be obvious that AMg. differs still more from Śaurasenī.

The later Jain writings belong to times when the sect had spread more widely and were influenced by other dialects. Owing possibly to the popularity of this religion among the rich mercantile communities on the West coast, the non-canonical writings of the Śvetāmbara Jains are in a language which may be regarded as a form of Māhārāṣṭrī, although it

<sup>1</sup> Jacobi considered the language of the Jain Canon to be an older form of Māhārāṣṭrī. Kalpa Sūtra, S.B.E., XXII. Pischel showed this view to be untenable. Pr. Gr., § 18.

retains a number of the peculiarities of AMg., e.g., infinitive in *-ithu*, gerund in *-ittā* and *ga* for *ka*. This is the main dialect of Jacobi's Selected Narratives in Māhārāṣṭrī, and is generally known as **Jain Māhārāṣṭrī**.

The language of the Digambara canon has Nom. Sing. in *o*: *t*, *th* become *d*, *dh*. Hence it has been called **Jain Śaurasenī**. It has however much that is foreign to Śaurasenī, but found in either M. or AMg. In the direction of Gujarat were many strongholds of Jainism, and here the Śaurasenī type of dialect would meet Māhārāṣṭrī. That JŚ. preserves rather more of the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

The resemblances and differences of the principal Prakrits given above would not necessarily lead to a closer classification. We have an Eastern Prakrit (Māgadhī), a Southern Prakrit (Māhārāṣṭrī), and a Central Prakrit (Śaurasenī). Ardhamāgadhī appears to resemble the Southern more than the Central Prakrit. **Hoernle**,<sup>1</sup> on the basis of a comparative study of some of the modern Indo-Aryan languages, supposed that the whole of Aryan-speaking India was at one time divided between two languages, a "*Śaurasenī tongue*" and a "*Māgadhī tongue*." Māhārāṣṭrī he regarded as an artificial literary language, without any direct relation to the spoken language of Māhārāṣṭram. Further study of the Prakrits and of the modern dialects has shown that this view is untenable.

Māhārāṣṭrī (and Jain Māhārāṣṭrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭha country.<sup>2</sup>

**Grierson**<sup>3</sup> with more abundant material has developed the

<sup>1</sup> Grammar of the Gaudian Languages, 1880. Introd., p. xxx.

<sup>2</sup> See Introduction to volume on Marāṭhī in the Linguistic Survey of India.

<sup>3</sup> See Article on Prakrit in Encyclop. Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.



idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

Central Prakrit ..	.. Śaurasenī.
Outer Prakrits ..	.. E. Māgadhi. S. Māhārāṣṭrī.
Intermediate ..	.. Ardha-Māgadhi.

This is a convenient classification inasmuch as Śaurasenī is the most Sanskritic, and the representative of the Madhyadeśa, which was the centre of Hindu culture after the early Rigvedic times: while literary centres at a distance from this middle point naturally show more independence from Sanskrit. This classification is indeed connected with a theory relating to the immigration of the Aryan-speaking tribes into the Peninsula. The speakers of the dialects out of which classical Sanskrit was created, and on which later on Śaurasenī was based, are supposed to have forced their way into the Madhyadeśa some time after a previous Aryan invasion. The descendants of those first-comers produced the "Outer Band" of languages.

Much may be said both for and against this particular theory as an explanation of certain linguistic facts. It is however possible to accept a classification based on such facts, without necessarily accepting this particular explanation.

A weak point in the classification might appear to be the position of Ardha-Māgadhi. If this was centred in Oude, one would expect the language to be roughly speaking half Māgadhi and half Śaurasenī. Now Māgadhi, as far as we know it, hardly differs from Śaurasenī except in striking phonetic variations. If we allowed Ardha-Māgadhi a Nom. Sing. in *e*, a certain amount of *l* for *r*, and *ś* for *s* with perhaps some traces of the other phonetic peculiarities of Māgadhi, we could invent a Prakrit that would fit in with the scheme, but it would be quite different to the real Ardha-Māgadhi of the old Jain Canon. Eastern Hindi does indeed lie between Western Hindi and the dialects of Bihar, and combines some of the peculiarities

of the languages on either side; but the Prakrit Ardha-Māgadhi does not look as if it occupied the same position or was the ancestor of Eastern Hindi.

It must, however, be remembered that this classification deals primarily with the spoken languages on which the literary languages were based. The literary Prakrits were not all crystallised at the same time, and so do not represent strictly contemporary dialects. Ardha-Māgadhi is obviously more archaic than Śaurasenī. It has indeed been suggested that the Eastern dialect of Aśoka's inscriptions should be regarded as an older form of Ardha-Māgadhi. Lüders calls it Old Ardha-Māgadhi. This, it is presumed, was the current language of the Mauryan court. Very similar, it is thought, was the language in which the teachings of Gautama Buddha were first recorded, before either the Pali Canon or the Sanskrit Canon was established.

A language widely used in the Ganges valley would be quite likely to be neither pure Māgadhi nor pure Śaurasenī. Without necessarily being exactly the dialect of Kāśī either, it might very well be based on the speech of the country lying intermediate between the two ends of the valley. Later on when the centre of Jainism had travelled further to the West, Later Ardha-Māgadhi would have taken on the Māhārāṣṭrī colouring which we find in the Jain Canon. Other circumstances had in the meantime led to the conversion of the Buddhist scriptures into Pāli. (See S. Lévi: *Journal Asiatique*, 1912, p. 495.)

**Paiśācī Prākṛit.**—Paiśācī lies outside the circle of languages dealt with so far. The term seems to have been used (a) of the language of demons “*Bhūtabhāṣā*,” (b) of a number of uncivilized languages, including some Apabhraṃśas, (c) the Paiśācī dialect of the grammarians (especially Hemacandra) with a subdialect Cūlikā Paiśācī (C.P.). This Paiśācī dialect is archaic in character. Its chief peculiarity is the substitution of surd mutes for sonants. *Tāmotara*=*Dāmodara*. C.P. *nakara*=*nagara*, *rācā*=*rājā*, *khamma*=*gharma*, *kantappa*=*kandarpa*.

*na* ण becomes *na* न, *la* ल becomes ल *la* : *ya* remains. Intervocal consonants are not dropped. Aspirates are not reduced to *h*; *jñ*, *ny* become *ññ* (as in Mg. and probably every other dialect at a sufficiently early stage).

Who were the speakers of this dialect? The Shāhbāzgarhī Edict agrees with this dialect in a number of particulars. The Brhatkathā of Guṇāḍhya was composed, according to the story, in Paisācī. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathā-saritsāgara, and Kṣemendra a shorter one in the Brhatkathā-mañjarī. Some scholars have concluded that Cūlikā Paisācī was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shinā and the under-layer of Kashmirī.<sup>1</sup>

On the other hand it is admitted that Guṇāḍhya was a South-Indian. The Brhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Bilhana, Somadeva and Kalhana. ण णा becomes न *na*, and ल becomes ल *l* are suggestive of Dravidian influence. Other features, such as the retention of medial *t*, and of *y*, are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.<sup>2</sup> The student will remember the Welsh parson, Sir Hugh Evans, in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would

<sup>1</sup> Vide the Pisāca Languages of North-Western India. R. As. Soc. Mon. Vol. VIII, 1906. The author's theory that these, mostly mixed, dialects should be provided with a separate compartment between the Iranian and Indian subdivisions of Aryan, because they combine Indian and Iranian peculiarities, is not convincing. Nor is the connection with C. Paisācī obvious, as the main peculiarity of C.P. (surd for sonant) is *exceptional* in this area.

<sup>2</sup> It is quite probable that the same change in Armenian (*tasn* = 'ten') and Teutonic (Gothic *taihun*) is due to the same cause.

necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscomb<sup>1</sup> Demons belonged to the Vindhya as that they were Cannibals of Kashmir.<sup>2</sup>

**Old Prākṛit.** The oldest Prākṛit recorded is found in the **Inscriptions of Aśoka.** The Kharoṣṭhī script was used in the North-West (Śāhbāzgarhī and Mānsehrā) but all the other inscriptions, whether on rocks or on pillars, are in the oldest form of Brāhmī writing. The language used is not so uniform. There is a marked contrast between the Eastern dialect and the Western.

The Eastern dialect is found with only minor variations on the pillars in the Ganges-Jumna basin and in the rock edicts of Kālsī and Orissa.

In this dialect *ra* is represented by *la* and the Nom. sing. of masculine and neuter nouns of the *-a* declension ends in *-e* as in Māgadhi. On the other hand we have *sa* and not the palatal *śa* (but also *ṣa* at Kālsī.) This language has been called Māgadhi but Lüders claims that it is really Ardha-Māgadhi. Whatever be the best name for it, this seems to have been the language used by Aśoka and his Court. The influence of this official language shows itself in the other inscriptions of the West and North, which are evidently not in pure local dialects. Forms due to this influence are generally called *Magadhisms*.

The West is represented by the Rock Edict of **Girnār.** The language here has Nom. sing. in *-o* and neuter *-am*, with *ra* and *sa*. (Magadhisms are *priye*, *jane* for *priyo*, *jano*, and *mūle* for *mūlam*, etc.) In a number of particulars it reminds us of Pali, but it is not identical with that language.

<sup>1</sup> If that is the meaning of *cūlikā*, *cūlikā*.

<sup>2</sup> References: Grierson's Monograph, pp. 1 and 2. Sten Konow: Home of Paisāci Z.D.M.G. lxiv, pp. 95 ff. Grierson. Z.D.M.G. lxvi, pp. 393-421.

See also Dardic Languages in the Linguistic Survey of India and Morgenstierne: Report on a Linguistic Mission to Afghanistan.

One may suppose that this Western dialect represents more or less closely the current language of Ujjain, which was the capital of an important province in the Mauryan Empire.

Inscriptions found in the South of India resemble the Western rather than the Eastern edicts, but have their own peculiarities.

The North-Western edicts differ from both East and West, Mānsehrā has more Magadhisms than Śāhbāzgarhī. Both have *ra*, *sa* and *śa*. Śāhb. prefers Nom. sing. -o neut. -am while Mān. prefers the -e of (Ardha)Māgadhī. Both preserve many conjuncts with *r*, often with metathesis: *Priyadrasi* instead of *Piyadasi*; *bhulapruva*=Girnār *bhūtapurvam*=Dhauri *hūtapulavā*; Śāhb. *trayo*=Girnār *trī*; Śāhb. *mrugo*, Mān. *mrige*=Girnār *mago*=Eastern *mige*.

This last example illustrates another difference between East and West. (Cf. § 60.)

Śāhbāzgarhī retains *ks* as in *kṣamitaviya* but at Girnār we find *chamitave* and in the East *khamitave*. (Cf. § 40.)

Conjuncts such as *pr* in *priya* which are found both in the West and the North-West, were regarded at one time as *Sanskritisms*. They are rather survivals of the old phonetics. In the modern dialects of the North-West such conjuncts still exist e.g., Lahndā *tre* 'three', cf. Sindhi *tran*.

When comparing the North-West forms with others it should be borne in mind that Kharoṣṭhī does not distinguish long vowels from short.

It should also be remembered that neither the Kharoṣṭhī nor the Brāhmī of Aśoka's inscriptions writes doubled consonants. Thus we have *cakavāke* not *cakkavāke*, *cakhudāne* not *cakkhudāne*.

The Bairāt-Bhābrā inscription now at Calcutta mentions some of Aśoka's favourite passages of Scripture. The language of this inscription has been much discussed. The forms *Lāghula* which appears as *Rāhula* in Pāli, and *adhigicya* (= *adhikṛtya*) cannot be paralleled in the edicts. They seem to indicate an

earlier language of the Buddhist scriptures. (See above p. 64.) The forms *Priyadasi*, *sarve*, *prāsāde*, and *abhipretam* which Hultzsch reads on this rock appear strange in a dialect which has *la* for all the single *ras*. It must be admitted that all these conjunct *ras* depend on the perception of a small dash, which is in no case very clear and is perhaps in every case nothing but a slight unevenness in the stone.

It will be seen that the division of the Aśokan dialects does not coincide with that of later Prākritis. This is not surprising. Unless several centres of literary culture maintain a continuous tradition the distribution of languages used for general purposes is likely to be different after the lapse of several centuries. Among the Prākritis used in the Drama there is nothing to represent the language of the Panjab and North-West. We have noted the claim put forward on behalf of Paisācī Prakrit. There is evidence of another Prākrit being used by the Buddhists of the North. The fragments of a Kharoṣṭhī manuscript of the Dhammapada found near Khotan, which is known as the Dutreuil de Rhins manuscript, show certain peculiarities that are found in modern dialects of the North-West. *Journal Asiatique* (Senart.), 1898, p. 193. (J. Bloch.), 1912. p. 331.

**Pāli.** *Pāli* originally meaning a "boundary, limit, or line" was applied to the *Canon* of the Hīnayāna Buddhists. Thence it is used of the *language* of that Canon, found also in some non-canonical books: all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again 'Pali' is sometimes applied to (a) the inscriptions of Aśoka, although these comprise three or four distinct dialects; (b) the official court language of Aśoka's Empire, a form of Middle Indian widely understood,<sup>1</sup> and (c) 'monumental Prakrit' including all the inscriptions down to the time when Sanskrit ousted Prakrit (or "Pali").<sup>2</sup> The Pali language of

<sup>1</sup> See Rhys Davids, *Buddhist India*.

<sup>2</sup> This wide use of "Pali" is made by Dr. Otto Franke, *Pāli und Sanskrit*.

the Buddhist books forming a separate academic subject (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (a) the history of Indian speech, and (b) the Old Prakrit inscriptions.

For the study of classical Pali numerous grammars, readers, texts and translations are available.<sup>1</sup> Only a very general description need be given here.

*Characteristics of Pali.* Pali retains more of the old grammatical system than AMg. The ātmanepada is commoner; Aorists, especially the S-Aorists, abound. (The Aorist and Imperfect have fused together). The reduplicated Perfect is rare, but occurs. There are more survivals of the old conjugational classes, e.g., suṇoti=Ś. suṇādi; karoti (Ātm. kubbate)=Ś. karedi; dadāti (also deti)=Ś. dedi.

In Phonetics the striking points are :—the sibilant is dental स, *y* remains, *r* sometimes becomes *l*, but not always as in Mg., *n* is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally replaced by sonants. Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc. : mato=*mṛtaḥ*, kato=*kṛtaḥ*.

In some words conjuncts like dr-, br- remain.

Svarabhakti is common. Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above, with the exception of the Aśokan dialects.

The geographical basis of Pali has been disputed. The Buddha was supposed by tradition to have preached in Māgadhi. The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha. Therefore Pali should be Māgadhi. As a matter of fact it is not. The Nom. Sing. in -o, the presence of sa, ra, ja show this clearly. Some regard it as the language of Ujjain, whence Mahinda,

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<sup>1</sup> See Bibliography.

the son of Aśoka, took the sacred Canon to Ceylon, others as the Aryan language of the Kalinga country.

Another view, finding some points of resemblance with Paisāci (unvoicing of sonant stops), prefers some point near the Vindhya, while others again would bring Pali to Taxila to get this colouring. Geiger returning to the tradition of Māgadhi thinks Pali may have developed from some kind of Ardha-Māgadhi, though it is not the unmixed language of any area.

If however the Pali Canon is not the oldest literary version, the argument based on tradition vanishes. Buddha's preaching and the earliest records thereof were doubtless in an Eastern speech. Afterwards they were rendered in other dialects and one of these new versions became the Pali Canon. Dr. S. K. Chatterji says that this Pali is shown by its phonology and morphology to be a Western dialect of the Midland (an old form of Śauraseni) but retaining many relics of the original dialect. When the domination of the Mauryas declined the wide use of the Eastern official language (Ardha-Māgadhi) came to an end. It was succeeded, it would appear, in many districts by a Western *lingua franca* akin to Pali, which appears in the inscription of Khāravēla.

Whatever may be the exact truth of the matter, it is clear that Pali contains several different strands in its composition and that it varies also according to its age. The oldest type is seen in the Gāthās, then come the prose portions of the Canon followed by non-canonical literature and finally still later layers. The development of Pali has been influenced by Sanskrit.

Of the **Prakrit Inscriptions** later than Aśoka many are too brief for their dialect to be classified with certainty. Khāravēla's inscription at the entrance to the Hāthigumphā Cave, usually assigned to the second century B.C., resembles the Western or Southern dialects of Aśoka's inscriptions rather than the Eastern. In many respects it resembles Pali but in others it differs from that language.

An inscription in the Jogīmārā Cave on Rāmgarh Hill appears to be in an old form of Māgadhi.



**Aśvaghosha.** Some fragments of palm-leaf manuscripts found in Central Asia<sup>1</sup> and pieced together by Prof. Lüders reveal portions of two Buddhist dramas. In one of these only Sanskrit is used, at any rate in the surviving portions. In the other play, which is ascribed to Aśvaghosha the famous Buddhist writer of Kanishka's time, more than one Prakrit has been used. The Rascal speaks a form of Māgadhi:  $s > ś$ ,  $r > l$ , nom. sing.  $e$  for  $o$ . In some respects the Prakrit is more archaic than the Māgadhi of the Grammarians and the Dramas: *ahakam* "I" for *hage*, *kiśsa* for *kīśa*. Lüders classes this as Old Māgadhi. The speech of another character, which closely resembles the dialect of the Pillar Inscriptions is thought to represent an old stage of Ardha-Māgadhi. The dialect of the Courtesan and the Jester appears to be Old Śauraseni. It retains intervocal consonants,  $n$  is not cerebralised and  $y$  does not become  $j$ .

An intermediate form of Prakrit representing a stage of development roughly half-way between Aśvaghosha and Kālidāsa, Bhavabhūti, etc. has been recognised by some scholars in the Trivandrum plays ascribed by their discoverer to **Bhāsa**. At first sight no doubt the Prakrit in these plays appears to be later than that used by Aśvaghosha and more archaic than that of the Gupta poets. If we date Bhāsa in the second or third century A.D. and if we can accept these plays as the work of Bhāsa, several points fit in quite well.<sup>2</sup>

Unfortunately we do not know that the plays were written by Bhāsa. We know them only from South Indian MSS. and South Indian MSS. of plays written in the seventh century and even later preserve similar features.

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<sup>1</sup> They were found by Dr. von Le Coq in one of the Cave Temples of Ming Ōi to the West of Kucha. They have been reproduced in facsimile and edited with a translation and notes by Prof. Lüders, *Bruchstücke Buddhistischer Dramen*. Berlin, 1911.

<sup>2</sup> See V. Lesāy. Z.D.M.G. 1918, 203-208, and Wilhelm Printz. Bhāsa's Prakrit. Frankfurt, 1921.

The South Indian traditional spelling of Prakrit was evidently more archaic than that of the North. In the South, where the ordinary speech was Dravidian, the pronunciation of Prakrit would be less liable to change than in the North.

The archaic forms found in the Southern MSS. are of interest for the history of Prakrit, but there is no conclusive evidence so far to connect them with Bhāsa in particular or with the second century, though doubtless they have come down from a time previous to our MSS. of Kālidāsa, etc. and to the Prakrit Grammarians.

In the Trivandrum plays we find Śaurasenī and Māgadhi. Indra in the Karpabhāra and the two warriors speak a dialect which resembles Ardha-Māgadhi.

In the Śaurasenī the chief peculiarities are: *l* > *ḷ*, *ḡṇ* > *ṇṇ* as well as *ṇṇ* but *ny* > *ṇṇ*.

	Trivandrum	Ordinary Prakrit.
	<i>udy</i> > <i>uyy</i> as in Pali.	<i>ujj-</i>
	<i>ry</i> <i>yy</i> "      "      "      (Aśv.)	<i>jj</i>
Acc. pl. m.	<i>-āṇi</i> cf. Old Ardha-Māgadhi.	<i>-e</i>
N. Acc. pl. neut.	<i>-āṇi</i> (Pali-āṇi)	<i>-āṇi</i>
Loc. s. fem.	<i>-āṇi</i> cf. Pali-āya (ṇ)	<i>-āe</i>
	<i>tava</i> (Aśv.)	<i>tuha</i>
	<i>kissa</i> Pāli kissa (Aśv. Mg. kiśsa)	<i>kīsa</i>
	<i>gaṇhadi</i> cf. Pali gaṇhāti	<i>geṇhadi</i> .
Pres. Part. Pass.	<i>-iamāṇa</i> cf. Pali iyamāṇa only once	<i>-ianta</i> .
	<i>kattum</i> , <i>kattava</i> also	<i>kāḍum</i> ; <i>kāḍava</i> .
Gerund.	<i>karia</i>	<i>kadua</i> .
	<i>gacchia</i>	<i>gadua</i> .

#### Late Prakrit. Apabhraṃśa. (See Ch. II, p. 6.)

For the student of philology it will be of interest to notice some of the main features of the Apabhraṃśa stage. Whereas in Old Prakrit the typical phonetic and grammatical changes are not carried so far as in Dramatic Prakrits, so naturally in this Late Prakrit such changes are carried further. When

more archaic forms occur in an Apabhraṃśa text, these may be ordinary Prakrit words used by the author for literary purposes, or occasionally they may retain ancient features that had survived in local dialects outside the main current of linguistic development. Some dialects of the "Outer Band" preserve quite ancient features to the present day.

The following tables of typical declension and conjugation (based on Hemacandra's account) gives only forms peculiar to Apabhraṃśa, not those shared with the Prakrits.

### Declension.

Sing.	Nom.	Acc. puttū
		(Neut. phalu)
	Ins.	puttē
	Abl.	puttahē puttahu
	Gen.	puttassu puttahō puttaha
	Loc.	putti puttahī.
Plur	Nom.	Acc. putta (Neut. phalaī)
	Ins.	puttahi (ṃ)
	Abl.	puttahū
	Gen.	puttahā
	Loc.	puttahī

If the oblique forms be compared it is apparent that it needed only the blurring of the final vowels to reduce these to one form for the singular and a nasalised form for the plural. (See Beames, II. § 42.) The Apabhraṃśa Nom. Sing. in *u* is seen in the Sindhi forms with a very short *u*.<sup>1</sup>

In the Gen. Sing. an *s* form survives in Apabhraṃśa. This *s* appears in the pronominal declension of Hindi *tis-kā kis kā*.<sup>2</sup> It occurs in the "Romani" of Gypsies in Europe, *cores-kero*—

<sup>1</sup> Nom. Sing. in *o* (*Rājasthānī* and Western Hindi dialects) or *ā* (Standard Hindi and Panjabi) is derived directly or by analogy from forms in *-aka*. *K* was dropped, hence from *\*-ako* we get *\*-a-o*, Apa. *-a-u* which becomes either *o* or *ā*.

<sup>2</sup> These forms have fused with the old feminine *tissā*, etc.

‘of a thief.’ Kashmiri has an oblique form in -s, *tsuras nish*— ‘near a thief,’ *guras nish*— ‘near a horse,’ which is used as a dative. Marāṭhī also preserves the form in the dative.

### Conjugation.

Sing. 1.	<b>pucchañ</b>	Plur. 1.	<b>pucchahū</b>
2.	<b>pucchasi</b> or <b>-hi</b>		<b>pucchahu</b>
3.	<b>pucchāi</b>		<b>pucchahī.</b>

This is very close to Old Hindi and not far from the modern forms *pucchñ*, *pucche*, *puccho*, *pucchē*.

Among the more striking of the phonetic innovations of Apabhraṃśa may be mentioned the following :—

Loss of *v* before *u* : *āhau* for *āhava* ; *sahāu* for *svabhāva* ;

Loss of *m* before *u* and also before *a* : *Jaunā* for *Jamunā*, *bhauhā* for *bhamuhā* meaning *bhrū* ; *duggau* for *ḍurgama* (also *duggamu*).

Nasalisation of final *i* and *u* : 3. sing. *suṇai*, *bhaṇai* ; 2. sing. *ramahī* ; nom. sing. *bhaṇiū*, *bhamiū*.

Intervocalic *m* becomes *ṽ* or *v* (written also *ṃv*) : *kuṽara* for *kumara* ; *bhaṇivaṇa*=*bhramana* ; *savaṇa*=*śramana* ; *pavāṇa*=*pramāṇa*.

Shortening of vowels : *vaṇijja*=*vāṇijya* ; *kaṇa*=*kāraṇa* ; *niya*=*nīta* ; *piya*=*pīta*.

Contraction : *andhāra*=*andhakāra* ; *bhaṇḍāra*=*bhāṇḍāgāra* ; *uṇhāla*=*uṣṇakāla* ; *piyāra*=*\*piyayara*=*priyatara*.

Shortening double consonants (and lengthening vowels) : *sahāsa* for *sahassa*=*sahasra* ; *bhavīsa* for *bhavissa*=*bhaviṣya*.

Noun stems are frequently extended by adding *-a*, *-(a)ḍa*, *ulla*. These suffixes are found in earlier Prakrit but not so frequently. Thus we have in Prakrit *-āla*, *-ālu*, *-illa*, *-ulla*, in the sense of *-mat*, *-vat* or of place ‘belonging to.’

*Examples.* *-āla* : M. *sihāla* for *sikhāvat* ; AMg. *saddāla* for *śabdavat* ; *dhaṇāla* for *dhanavat*. *-āla + ka* : AMg. *mahālaya* for *mahat*.

*-ālu* : *ṇiddālu*=*nidrālu*. (This suffix appears in Sanskrit.)

*-illa* (common in M. JM. AMg.) M. *kesarilla*, *kandalilla*, *tūlilla*,

neurilla. AMg. niyaḍilla=*nikṛtimat*; māilla=*māyāvin*; bhāillaga=*bhāgin*; goilla=*gomat*; kaṇailla 'parrot' from *deśi* kaṇa; bāhirilla 'external'; M. AMg. gāmilla 'peasant'; AMg. JM. puvvilla 'previous.'

-ulla is rarer in Prakrit: dappulla=*-darpin*.

Other adjectival suffixes are -alla (for -ala) and -ira. M. AMg. mahalla=*mahat*; navalla=*nava*; bhamira 'wandering'; lambira 'hanging'; hasira 'laughing.'

Without change of meaning -ka and -ḍa (Sanskrit -ṭa.) desaḍaa=*deśa*; dosaḍa=*doṣa*; raṇṇaḍaa=*araṇya*.

These two become very common in Apabhraṃśa.

In general it may be said that the Apabhraṃśa forms, whenever these can be ascertained, should be taken as the starting point for the derivation of words in the modern languages and the comparative study of their phonology.<sup>1</sup> Thus to derive Hindi *pahlā* "first" we should start from an Apabhraṃśa form *pahilaū* rather than from *prathamā* or *paḍhamo*.<sup>2</sup>

According to the older grammarians the three varieties of Apabhraṃśa, that is literary Apabhraṃśa, were Vṛāṇa, Nāgara and Upanāgara. Jacobi has shown<sup>3</sup> that Vṛāṇa or Vṛāṇa is the oldest of the three. Grammarians of the 17th century say it belongs to Sindh. It appears to be the same as *Ābhīrī bhāṣā*, the language of the Ābhīras (modern Ahīrs). The name Vṛāṇa Jacobi derives from *vraja* 'herdsmen's station' and compares the similar name of a Hindi literary language Braj Bhākhā. The chief peculiarity of this Apabhraṃśa was the maintenance or addition of *r* after consonants and the maintenance of *r*.

Nāgara ('urban') Apabhraṃśa seems to have been a more polished and sophisticated medium, distinguished from the

<sup>1</sup> See Grierson's Phonology of the Indo-Aryan Vernaculars.

<sup>2</sup> Grierson derives from an Apabhraṃśa *paḍhavillaū* apparently deduced from AMg. *paḍhamilla* with the suffix -illa so frequent in M.; cf. Pischel §449 who assumes Old Indian \**prathila*

<sup>3</sup> Introd. to Bhavisattakaha.

rougher herdsmen's dialect and from the less cultivated Upanāgara and Grāmya. This is the Apabhraṃśa which Hemacandra describes and illustrates. Two varieties of it differing somewhat from Hemacandra's Nāgara are described by Jacobi. One of these is represented by the Nemināhacariu of Haribhadra written 1159, A.D. at Aṇahilla-Pāṭaka, the Gurjara capital. The language may be called "Gurjara Apabhraṃśa" and seems to have been preferred by the Śvetāmbara Jains. The Bhavisattakaha of Dhaṇavāla, which may be older and is written in a more popular style with less Prakrit and less ornament, is in another form of Nāgara Apabhraṃśa, which Jacobi calls "Northern." It may have been preferred by the Digambara Jains. The differences in the grammar lie mainly in the vowels used in the declension of the noun.

The term Apabhraṃśa as used by the older grammarians and poets seems to have connoted literary dialects like Nāgara, which may have arisen in a particular centre, but which came to be used over a much wider area. Apabhraṃśa in this sense belonged to the West of India, the region now occupied by Gujārātī, Sindhī and Mārwarī, but might be imitated elsewhere. The term was also used, at any rate later, for various local speeches, or *deśa-bhāṣā*. In this sense there were various forms of Śaurasenī Apabhraṃśa actually spoken in the districts round Muttra when Śaurasenī Prakrit had become a literary language. Similarly in the Māgadhi and Māhārāṣṭrī areas there should have been Māgadhi and Māhārāṣṭrī Apabhraṃśas. Unless, however, the differences were clearly marked they would hardly be noticed and ordinarily nothing would be recorded of a dialect that had produced no literature.

A number of *viḃhāṣās* are mentioned by Bharata as suitable for certain characters in plays, including Śākārī (based on Māgadhi), Cāṇḍālī, Śābarī, Ābhīrī and Tākki.<sup>1</sup>

Mārkaṇḍeya gives some details about these and mentions a list of twenty-seven including Drāviḍa. Drāviḍa here seems to

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<sup>1</sup> Grierson. J.R.A.S. 1918. p. 489ff.

mean not a Dravidian language such as Tamil, but the corrupt form of late Indo-Aryan spoken in the Tamil country.<sup>1</sup> Rāmatarkavāgīśa gives some notes on these *viḥhāṣās* such as Pāñcālī, Mālavī, Madhyadeśīyā, etc. These all seem to have been local variations of the Apabhraṃśa in general use, that is of the literary Apabhraṃśa of the West rather than independent local dialects. In the development of Marāṭhī and of Bengali from the Māhārāṣṭrī and Māgadhī Prakrits no Apabhraṃśa stage has been recorded. The older *viḥhāṣās* would have been local (or tribal) variants of a recognised Prakrit rather than the records of a mediaeval Linguistic Survey. Consequently though we may attempt to classify elements in them we cannot locate these varieties in a family tree of the Indo-Aryan languages.

## CHAPTER XI.

### PRAKRIT LITERATURE.

The earliest recorded Prakrit is in Aśoka's Inscriptions of the third century B.C. There were Buddhist scriptures before that. As we have seen, Aśoka quotes a few titles of his favourite passages. The form in which he quotes them indicate that those scriptures were not yet in the Pali of the Canon, as known to the Church of the Little Vehicle in Burma and Ceylon. We cannot date any Pali text as certainly older than Aśoka.

Inscriptions do not usually figure in an account of literature. If, however, Aśoka's edicts had been preserved in a manuscript copy they would obviously be taken into account as the earliest dated documents of Prakrit literature. Of the dialects used and their variations something has already been said. The style is

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<sup>1</sup> Grierson. J.R.A.S., 1913, p. 875. For Jacobi's views on the difference between Apabhraṃśa and Deśa-bhāṣā see the Introduction to his Edition of the Bhavisattakaha. (German.)

of interest for the history of prose. Free of all ornament they express the sincerity and earnestness of the Emperor. It is reasonable to suppose that they were drafted by the royal hand for there is no trace of the habitual flattery of the courtier or scribe.

The style has been compared with that of the famous Rock Inscription of Darius the Great. It is quite possible that the idea of engraving the deeds of the Great King on solid rock had come from Persia. That the Old Persian language was well enough known in the court at Pāṭaliputra to influence the phrasing of Aśoka's edicts is an interesting suggestion, that is far from being proved. In any case there is a vast difference in the outlook of the two series. Darius rejoices in the defeat of his opponents by the aid of Ahuramazda and in the establishment of his wide Empire. Aśoka almost repents of his conquest of Kalinga. His main purpose is to promote Dhamma, the moral law or "law of piety," far and wide. He recounts the measures he has taken and issues orders in that behalf. Incidentally some light is thrown on the organisation of the Mauryan Empire and the nature of the public works carried out by a benevolent ruler of that period.

Some of Aśoka's measures however must be regarded as peculiar to himself. In their simplicity the Edicts possess a dignity of their own, which is missing in the flowery panegyrics of later times.

Taking Prakrit literature in the wide sense, we must assign the most important place to Pali. Its claim to this place is due not only to its antiquity, but also to the inherent worth and historical interest of the early Buddhist literature. Of all the Indian religions, Buddhism has had the profoundest effect on Asia as a whole. The Pali *Tipiṭaka* or "Triple Casket" contains the oldest surviving scriptures of that religion. Moreover from the Pali books we get incidentally a view of Indian life, that serves to supplement the more pedantic outlook of the orthodox priesthood and the romances of the bards.



Every student of Indian History should at least read some of the **Jātakas** or Birth Stories of the Buddha.<sup>1</sup> Representations of these stories and scenes from the life of the Buddha occur continually on the sculptured panels of Buddhist *stūpas* and *vihāras*. Indeed without a knowledge of the outlines of the Buddhist doctrine, and some comprehension of the lives of Buddhists, lay and cleric, as revealed by these old scriptures, the student cannot really grasp what was one of the dominant factors in Indian History for more than a thousand years after the Founder's death. The student of Indian Philosophy will find that acute reasoning and bold speculation were not confined to the orthodox schools of thought, but also found among the Bauddhas.

History is represented by the versified monkish chronicles contained in the **Mahāvamsa** dealing with the early history of Ceylon.

The term Prakrit Literature however does not ordinarily include Pali Literature. If Pali works be excluded, then the greater part of the whole of Prakrit Literature is made up of **Jain Literature**. This, as we have seen, is found in three distinct Prakrits.

**Ardha-Māgadhī** is the language of the oldest Jain books, which form the Canon of the **Śvetāmbara** sect. This canon comprises 45 *āgamas* including eleven *aṅgas* and twelve *upāṅgas*. These are sometimes spoken of under their Prakrit names and sometimes under the Sanskrit equivalents, e.g.,

1st Aṅga.     Āyāraṅga-suttaṃ = *Ācārāṅga-sūtram*.

2nd    ,,     Sūya-gaḍaṅgaṃ = *Sūtrakṛtāṅgam*.

7th    ,,     Uvāsaga-dasāo = *Upāsaka-dasāh*.<sup>2</sup>

1st Upāṅga.     Ovavāīya-suttaṃ = *Aupapātika-sūtram*.

This great collection of writings was arranged by Devaddhi Gaṇin in the 5th century A.D. The date of the completion of

<sup>1</sup> See Bibliography.

<sup>2</sup> Edited and translated by Hoernle in the Bibliotheca Indica.

the work is given as 980 years after the entrance to *nirvāṇa* of the Founder of Jainism, i.e., A.D. 454 (or possibly A.D. 514).

The older books, called *Pūrvas*, on which this redaction was based, have completely disappeared. Thus the collection contains materials of different centuries mixed together, so that it is difficult to distinguish them. Some portions are ascribed to Bhadrabāhu (about 300 B.C.). One such work is the **Kappa-suttam**<sup>1</sup> (*Kalpa-sūtram*) which contains a life of Mahāvīra. This apparently is not really older than the 5th century A.D.

The style of the oldest prose books is diffuse, delighting in elaborate descriptions and endless repetitions. Their chief interest to the general student lies in their incidental references to facts and circumstances of the ordinary everyday life in India.

The oldest *Kāvya* work in Jain literature is the *Paṭmacariya*, which gives a version of the *Rāmāyaṇa*. It dates perhaps from the 3rd century A.D.<sup>2</sup>

In Jain *Māhārāṣṭrī* there are non-canonical books of the *Śvetāmbaras*, consisting mainly of collections of stories: stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The *Śvetāmbara* literature has as yet been only partially explored by modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the *Digambara* sect in Jain *Śaurasenī*. Bhandarkar has published extracts from the *Pavaṇa-sāra* of Kundakund-ācārya and the *Kattigeṇānupēkkhā* of Kārttikeyasvāmin, both of which are in verse.

Jain literature is neither so famous, nor so widely studied as the Pali Buddhist literature. Much of it is still in manuscript, or in uncritical editions. Much of it again is difficult without (and even with) a commentary.

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<sup>1</sup> Edited by Jacobi, and translated in *Sacred Books of the East Series*. See Bibliography.

<sup>2</sup> It contains a number of vulgarisms, which foreshadow the *Apabhraṃśa* stage.

Apart from the Jain Canon the early literary development of Ardhamāgadhi has been deduced from its occurrence in certain inscriptions, and in fragments of plays<sup>1</sup> ascribed to Aśvaghōṣa or his contemporaries. Jain Māhārāṣṭrī is found in the Kak-kuka inscription.

For the purposes of Kāvya however the most important Prakrit was from an early date Māhārāṣṭrī.<sup>2</sup> This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

Most famous of the Epics is the *Setubandha*, a work of such excellent technique, that it has often been ascribed to Kālidāsa. The poem, which is called in Prakrit *Rāvaṇavaho* or *Dahamuhavaho*, relates the story of Rāma, but is supposed to commemorate the building of a bridge of boats in Srinagar by Pravarasena, king of Kashmir.<sup>3</sup>

The *Gauḍavaho* celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author's name was *Bappairāa* (= *Vākpāṭirāja*) possibly a *nom de plume*. The same author composed another Epic *Mahumahavīa* of which only one or two verses have been preserved.

The *Rāvaṇavaho* and the *Gauḍavaho* have both been much influenced by Sanskrit models, and delight in long compounds.

The last eight cantos of Hemacandra's *Dvyāśraya-Mahākāvya* form a small Prakrit Epic entitled *Kumārapālacarita* describing

<sup>1</sup> See p. 74.

<sup>2</sup> Jacobi (Selected Narratives, Introd., 1886) suggested the 4th century A.D. as about the time when M. attained this position. Early inscriptions of M. country are of the Pali type: the latest of these (showing some instances of elision of single intervocal consonants) date from 150 and 200 A.D. The Jain Canon according to tradition was written down in 454 A.D. Its language [AMg.] was influenced by M. [Pischel denies this]. Daṇḍin praises the *Setubandha*.

<sup>3</sup> Macdonell. Sanskrit Literature, p. 331. For Pravarasena II see *Rājatarāṅgiṇī*, *Stein's trans.*: Bk. III, V. 354. For an attempted identification of Kālidāsa with Mātṛgupta, see Stein's note on verse 129.

the deeds of Kumārapāla of Anhilvāda in Gujarat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called Siddha-Hemacandra.

The most important work for the study of Māhārāṣṭrī is the *Sattasāi* (*Saptaśatakam*) of Hāla. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384. The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of Māhārāṣṭrī poetry that must have been composed, but not preserved. Besides Hāla who is identified with *Sātavāhana* (spelled variously Śālivāhana, etc.) there are a few names known from other sources. *Hariuddha*, *Nandiuddha* and *Poṭṭisa* are mentioned in Rājāśekhara's *Karpūramañjarī*, Act I, p. 19,2. The *Vidūṣaka* says, "tā ujjuaṃ jēva kiṃ ṇa bhaṇiadi : amhā-ṇaṃ ceḍiā Hariuddha-Nandiuddha-Poṭṭisa-Hāla-ppahudṇaṃ pi purado sukai tti."<sup>1</sup>

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet Hāla probably lived before 1000 A.D. Some confusion has been caused by the identification of this Hāla-Sātavāhana with the 17th king of the Andhra dynasty (68 A.D.).<sup>2</sup> Jacobi on the other hand identified him with the Sātavāhana, king of Pratiṣṭhāna, who induced the Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric poets well known in the time of Rājāśekhara, was not put

<sup>1</sup> In Lanman's racy translation this runs: "Then why don't you say it straight out: Our little pussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa and the rest." (Sukai=Sukavi.)

<sup>2</sup> See Vincent Smith, *Early History of India*, 2nd edition, p. 196, whence it has been copied by school histories of India.

together in the 1st century A.D.<sup>1</sup> when we should rather expect early Prakrit of the Pali stage. The introductory verses of the *Sattasaī* rather suggest that these love lyrics of the South were not so universally on the lips of men as they had formerly been.

Another anthology of similar material is the *Jaavallaham* or *Vajjālagga* of Jayavallabha a Śvetāmbara Jain. It contains some 700 verses. Some of these are common to Hāla's collection.

**Dramatic Prakrits.** The ordinary use of three Prakrits (M. Ś. Mg.) in Sanskrit plays is familiar to every student of Sanskrit. The authorities however differ as to the precise allotment of the Prakrits among the rôles. The *Mṛcchakaṭīkam* is one of the richest in its variety of Prakrit dialects.

The Hero of course, and male characters of similar standing, except the *Vidūṣaka*, speak and sing in Sanskrit. It is exceptional for a woman to speak Sanskrit, but the Nun in *Mālatīmādhavam* does so. A purely Prakrit play in which even the Hero speaks Prakrit is also exceptional. A well-known instance is the *Camphor-cluster*.

The author however thinks it well to explain why no Sanskrit has been used. In the Prologue the Stagemanager reflects, "Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?" His assistant replies in *Māhārāṣṭri*—

"parusā Sakkaabandhā Pāṇa-bandho vi hoī suumāro |

"purisa-mahilāṇaṁ jettiam ihaṇtaraṁ tettiam imāṇaṁ ||

"Sanskrit poems are harsh : but a Prakrit poem is very smooth : the difference between them in this respect is as great as that between man and woman."

Śaurasenī is the ordinary prose language of ladies and of the

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<sup>1</sup> Vincent Smith has evidently given too much weight to his "latest leading authority, on the relations between the vernacular language and the 'classical' or 'secondary' Sanskrit," i.e., Professor O. Franke's "Pali and Sanskrit," 1902. This is a book of some ingenuity, but little historical judgment.

jester. Māhārāṣṭrī is the corresponding verse dialect. Māgadhī is used by menials, dwarfs, foreigners and the like, e.g., the two policemen and the fisherman in Śakuntalā. It is also spoken by Jain monks and small boys.<sup>1</sup> MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators. They also confuse the dialects, so that Māgadhī appears almost the same as Śaurasenī.

This mixture of languages in the Indian Drama has been much discussed, and various explanations suggested.

There is no exact parallel to the Indian usage. Comedy has always made fun of the speech of foreigners. Aristophanes brings in the Thracian barbarian Tribballos, who speaks a jargon with a vague resemblance to Greek. The Phoenician tongue was parodied in Latin comedy, though the readings are too corrupt for much to be made of it now. Shakespeare's Welshmen and Frenchmen are familiar. Again the vulgar speech of common people, as opposed to the language of the educated, has always found its way on to the comic stage. Dialect also, in a more or less conventional form, has appeared even in serious plays from Shakespeare's time onwards. Moreover in Greek Tragedy we have the chorus singing in a dialect different to the general language of the play. The Doric chorus

<sup>1</sup> The following note of characters supposed to speak Māgadhī as recorded by Pischel (§23) may be useful to students of the Drama.

*Mṛcchakatīkam*: Śākāre, his servant Sthāvaraka, the shampooer-Kumbhīlaka, Vardhamānaka, the two Cāṇḍālas and Rohasena. *Śakuntalā*: Fisherman and two policemen; Sarvadamana, Śakuntalā's young son. *Prabodhacandrodaya*: the Cārvāka's pupil and the messenger from Orissa. *Mudrārāksasa*: servant, Jain monk, messenger, Siddhārthaka and Samiddhārthaka while they appear as Cāṇḍālas. *Lalita-vigraharāja*: the bards and the spy (who also speaks Ś.). [Otherwise Turuṣka captives and spy. The Indian spy speaks Ś.]. *Veṇīsaṃhāra*: the Rākṣasa and his wife. *Mallikāmārutam*: elephant-keepers. *Nāgānanda*: servants. *Caitanyacandrodaya*: servants. *Caṇḍakaśikam*: Cāṇḍālas and Rascal. *Dhūrtasamāgama*: barber. *Hāsyārṇava*: Sādhuhiṃsaka. *Laṭakamelaka*: Digambara Jain. *Kaṃsavadha*: the Hunchback. *Amṛtodaya*: Jain monk.

in the Attic play, like other lyric poetry, is in a *conventional* dialect, a literary poetic language based on the Doric dialects,<sup>1</sup> in fact what in India would be called a (literary) Prakrit.

The Indian usage however differs from all these partial parallels. In the first place we may find four, and regularly three, different dialects used in the same household, nay by members of the same family; secondly, one of these is a learned ('dead') language belonging to a previous stage of linguistic development; thirdly, dialects purporting to represent widely distant areas are combined in a single play, and assigned to particular characters without any obvious reason; and finally, the practice has been reduced to definite rules.

The systematisation of the Dramatic Prakrits is not surprising. Everything else about the Drama has been classified and codified, from the virtues of the various sorts of Hero to the 'faults' in the endless kinds of poetic ornament. The making of minute rules seems to have characteristic of the Brahman in all ages.

Explanations of this Sanskrit-Prakrit Drama may follow two or three different lines. One line is the **Realistic**: namely that the conversations in the plays represent the actual conditions of Indian life in say the Gupta period. Grierson writes: "In India there is nothing extraordinary in such a polyglot medley. It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue."<sup>2</sup> Beames suggested a similar explanation.<sup>3</sup> Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernacular,

<sup>1</sup> See Giles, *Manual of Comparative Philology*. §§ 614-6. Almost every word of these three sections dealing with Greek dialects can be applied to Indian dialects.

<sup>2</sup> *Encyclopaedia Britannica*, 11th ed., Vol. 22, p. 254.

<sup>3</sup> *Grammar*, Vol. I, p. 7.

also that the assignment of a particular dialect to a particular sort of menial may have been more or *less* true to fact. Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

The well-educated man was able to speak Sanskrit. The hero therefore spoke Sanskrit, and by a stage convention spoke it always, just as stage kings almost always, and real kings rarely, wear a crown.

Of course this explanation implies that the form of the classic drama was fixed in the Śaurasenī country. Another line must be adopted to explain the use of Māhārāṣṭrī in verse. This is clearly a case of Literary convention. A school of lyric poetry developed in the South and became famous far beyond the borders of the Great Kingdom. Māhārāṣṭrī verses were doubtless sung throughout India as Persian verses still are. It was natural to regard this dialect as the only appropriate one for Prakrit songs.

It is more difficult to account for the use for the other dialects along this line.<sup>1</sup> The solution of the problem is obviously bound up with the history of the origin and development of the Indian drama. Of this we have little direct knowledge. Opinions have differed as to whether richness in Prakrit, as in the case of the Mṛcchakaṭikam, is a sign of early or of late date. Again some authorities believe in an original Prakrit drama to which Sanskrit was added later.

A Prakrit origin has been proposed not only for the Drama, but also for the Epic and Purāṇas,<sup>2</sup> that the Brhatkathā was

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<sup>1</sup> Sylvain Lévi—Le Théâtre Indien (1890), p. 331, suggested that the use of Śaurasenī was connected with the development of the Kṛishṇa cult at Mathurā, the capital of the Śūrasena country. The use of Māgadhī he would regard as a legacy from the ancient Māgadhas, the bards of Magadha.

<sup>2</sup> Pargiter. Dynasties of the Kali Age. Grierson. Enc. Brit. Prakrit, p. 253. Compare also the theories of the origin of the Paścātānta



composed in Paisācī Prakrit is recorded by literary tradition (*vide* p. 79 above). The evidence for Prakrit originals of the Mahābhārata and Purāṇas consists in small points of grammar and metre considered to point to *translation* from Prakrit. The question cannot be discussed here. It should be remembered however that all poetry and verse, that has had a *popular* origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a Sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

A special section of Prakrit Literature is formed by the **Prakrit Grammars**.

The oldest authority is the *Bhāratīyanātīyaśāstra* which gives only a short description of Prakrit grammar in verses 6–23 of Chapter 17. Chapter 32 contains examples in Prakrit. Unfortunately the text of this work is so corrupt, that little use can be made of it.

There seems to be no good authority for ascribing to Pāṇini a grammar called *Prākṛtalakṣaṇa*. The oldest Prakrit grammar extant is the **Prākṛtaprakāśa** of Vararuci Kātyāyana, who has been identified with the author of the *Vārttikās* on Pāṇini.<sup>1</sup> The oldest commentary on the *Prākṛta-prakāśa* is the Manoramā of Bhāmaha. With this commentary the work has been edited

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(Hertel). Jayadeva's Gītagovinda is supposed to be based on an Apabhraṃśa original. (Pischel.)

<sup>1</sup> For the authorities see Pischel Gr. § 32.

and translated by Cowell. (See Bibliography.) In Chapter X on Paisāci Bhāmaha gives two short quotations which may be from the lost Br̥hatkathā.<sup>1</sup>

Caṇḍa in his Prākṛtalakṣaṇa deals with M. and the Jain Prākṛits (AMg. JM. JŚ.) together. The arrangement of the work shows it is comparatively ancient.

The most important of the Prakrit grammars is that of Hemacandra of Gujārat (1088-1172 A.D.).

This forms the eighth chapter of his Siddha-Hemacandra, the first seven chapters of which deal with Sanskrit grammar. The same author compiled a Deśināmamālā.

Other grammars are :—The last chapter of the *Samkṣipta-sāra* of Kramadīśvara ; this follows Vararuci and is of little value. *Prākṛtavvyākaraṇa* of Trivikramadeva (about 13th century) follows Hemacandra.

*Prākṛtasarvasvam* of Mārkaṇḍeya Kavīndra who lived in Orissa in the reign of a Mukundadeva (perhaps 17th century).

*Prākṛtakalpataru* of Rāmatakavāgiśa and many others of less importance.

Isolated verses in Apabhraṃśa occur in Jain works, in treatises on poetics and in late collections of stories like the Seventy Tales of a Parrot and the Twenty-five Tales of the Vampire. More remarkable is the inclusion by many MSS. of Apabhraṃśa verses in the 4th Act of the Vikramōrvaśīyam to be recited by King Purūravas.<sup>2</sup> Another source of Late Prakrit or Apabhraṃśa verses is the Prākṛta-Paiṅgalam, a work on metre of the fourteenth century or later.<sup>3</sup> The language is so late that Jacobi questions its right to be called Apabhraṃśa.

<sup>1</sup> Under Sūtra 4. *ivasya pivaḥ* || Kamalaṃ piva mukhaṃ. Sūtra 14. *hr̥dayasya hitaakaṃ* || Hitaakaṃ harasi me taluni.

<sup>2</sup> S.P. Pandit (Bombay Sanskrit Series) omits them as spurious. His reasons for doing so have been disputed, but they are now generally regarded as later additions.

<sup>3</sup> Edited by C. M. Ghosh in the Bibliotheca Indica, with commentaries, various readings and glossary.

It is almost to be classed with the old forms of the modern vernaculars.

The most important Apabhraṃśa work now available is the **Bhavisattakaha** of **Dhaṇavāla**.<sup>1</sup> This describes the adventures of a merchant's son **Bhaviṣyadatta**, his travels abroad and the part he took in the war between **Kuruṣāṅgala** and **Potana**, which last **Jacobi** thinks may be **Taxila**. Then comes the history of the chief characters in former and later births.

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<sup>1</sup> Edited with introduction and vocabulary by **H. Jacobi**. Munich, 1918. (German.)

## PART II.

Śaurasenī.

Extract No. 1.

Interlude preceding the 2nd Act of the Ratnāvalī. A dialogue between the heroine's two girl-friends Susaṅgadā and Niṇṇiā.

Susaṅgadā enters with a *mainā* in a cage.

**Susaṅ**: Haddhī haddhī<sup>1</sup> | Adha kaḥiṃ dāṇiṃ mama hatthe imaṃ sāriyaṃ nikkhivā<sup>2</sup> gadā me piasahī Sāriyā bhavis-sadi? (*Looking another way*) Esā khu<sup>3</sup> Niṇṇiā, idō jjevva āacchadi.

[*Enter Nipunīkā*].

**Nipu**: Uvaladdho<sup>4</sup> khu mae bhaṭṭiṇo vuttanto: tā jāva gadua bhaṭṭiṇe nivedemi. (*Steps round*).

**Susaṅ**: Halā Niṇṇie! Kaḥiṃ dāṇiṃ vimhaākhittahiaā<sup>5</sup> via idha-ṭṭhidaṃ maṃ avadhīria ido adikkamasi?

**Nipu**: Kadham Susaṅgadā? Halā Susaṅgade! suṭṭhu tae jāṇidaṃ.<sup>6</sup> Edaṃ<sup>7</sup> khu mama vimhaassa kāraṇaṃ.

<sup>1</sup> Haddhī=*hā dhik*. Adha § 14. Kaḥiṃ in form a loc. sing.=*kasmin* also used for "where?" and "whither?" dāṇiṃ § 74.

<sup>2</sup> nikkhivā gerund of nikkhivadi (*ni + kṣip*). In the previous Act the Heroine Sāgarikā mentioned giving her *mainā* into Susaṅgadā's charge, "Sāriyā mae Susaṅgadāe hatthe samappidā" (= *samarpitā*) before going with Queen Vāsavadattā to the Love God's grove, where indeed she saw not the God but the King. gadā § 125. piasahī §§ 9, 45, 13.

<sup>3</sup> Capeller has Esā kḥu for esā khu (= *khalu* § 74) but only e and o should be so shortened in Ś. (Pischel, § 94). idō jjevva § 68 (2).

<sup>4</sup> uvaladdho §§ 17, 125. mae § 106. bhaṭṭiṇo § 96. tā from vedic *tāt* "so." jāva §§ 1, 29. gadua, gerund § 122. "So I will go and tell my mistress."

<sup>5</sup> vimhaa § 47. ākhitta (*ā + kṣip*) § 125. hiaa §§ 9, 60. via=*iva* (from (*v*)*iva*). (ṭ)ṭhida (*√sthā*) § 125. adikkamasi (*ati + kram*).

<sup>6</sup> suṭṭhu § 38. jāṇidaṃ § 125 (*√jñā*) "you are quite right."

<sup>7</sup> edaṃ § 12.

Ajja<sup>1</sup> kila bhaṭṭā Siri-pavvadādo āadassa Siri-Khaṇḍa-Dāsaṇāmadheassa dhammiassa saāsādo aāla-kusuma-sañja-ṇaṇa-dohalaṃ sikkhīa, attaṇo<sup>2</sup> parigahidaṃ ṇomāliyaṃ kusuma-samiddhi-sohidaṃ<sup>3</sup> karissadi tti edaṃ vuttantaṃ devīe nivedidum pesida mhi. Tumam uṇa<sup>4</sup> kaḥiṃ paṭṭhidā ?

**Susaṇ :** Piasahiṃ Sāariyaṃ aṇṇesidum.<sup>5</sup>

**Nipu :** Diṭṭhā<sup>6</sup> mae Sāariā gahida-samuggaa-citta-phalaa-vattiā kaaliḥaram pavisanti. Tā gaccha piasahiṃ. Ahaṃ pi Devīsaāsam<sup>7</sup> gamissam.

[*Exeunt*].

*Translation.*

**Susaṇ :** Oh dear, oh dear! Now wherever has Sāariā got to after thrusting this mainā into my hand? (*Looking another way*) Why, here is Nipūiā coming this way.

[*Enter Nipūiā*].

**Nipu :** Well I have received this news from the master, so I will just go and tell my mistress. (*Steps round.*)

**Susaṇ :** Hullo Nipūiā! why, how is this? you seem altogether perplexed, and go walking off without noticing me standing here.

**Nipu :** What Susaṇgadā? Hullo Susaṇgadā! You are quite right. This is the cause of my perplexity. To-day the

<sup>1</sup> ajja § 44. Siri § 68. pavvadādo "from the mountain." § 50, § 86. āada § 2. dhammiā 'righteous' here="juggler," dhammiassa saāsādo "from a juggler" (*sakāsāt*). aāla=akāla.

<sup>2</sup> attaṇo § 100. gahida (*√grah*) § 125. ṇomāliā § 75.

<sup>3</sup> "bright with an abundance of flowers." tti § 74. pesidā mhi § 68(1) (*pra + iṣ*).

<sup>4</sup> uṇa "but" (*punar* in this meaning is treated as an enclitic § 3: meaning "again" it becomes puṇo). paṭṭhidā (*pra + √sthā*).

<sup>5</sup> aṇṇesidum Inf. fr. aṇṇesadi (*anu + √iṣ*).

<sup>6</sup> diṭṭha (*drś*) § 125. samuggaa "box" (*samudga + ka*). citta-phalaa "painting tablet," vattiā "paint brush" (*vartikā* also means "wick," cf. H. battī). kaaliḥaram for kaaligharam.

<sup>7</sup> saāsam "to," pi § 74.

master learned from a juggler named Siri Khaṇḍa Dāsa, returned from the mountain of Śrī, about the longing to see flowers produced out of season, and I have been sent to inform the Queen, that he will make a jasmine bright with an abundance of flowers if she will embrace it. But where are you off to ?

**Susañ :** To hunt for our Sāariā.

**Nipu :** I saw Sāariā with her paint-box, tablet and brush going into the plantain-house. So go to your friend. I will go to the Queen.

**Saurasenī.**

**Extract No. 2.**

Ratnāvali, Act II. Soliloquy of Sāgarikā and conversation with Susaṅgatā.

[*Enter Sāgarikā with a painting tablet, and evidently in love*].

**Sā :** Hiaa, pasida pasida.<sup>1</sup> Kim imiṇā<sup>2</sup> āsa-mettaphalaṇa dullahaḥaṇa-ppatthanāṇubandheṇa ? Aṇṇaṃ ca. Jeṇa jēvva diṭṭhamētteṇa īdiso<sup>3</sup> saṃtāvo vaṭṭadi puṇo vi taṃ jēvva pekkhiduṃ ahilasasi tti aho de<sup>4</sup> mūḍhadā ! Adinisaṃsa<sup>5</sup> hiaa. Jammado<sup>6</sup> pahudi saha saṃvaḍḍhidaṃ imaṇi jaṇaṃ pariccaia khaṇa-mētta-damsaṇaparicidaṃ<sup>7</sup> jaṇaṃ aṇugacchanto ṇa lajjasi ? adha vā ko tuha doso ? Aṇaṅga-sarapaḍaṇabhideṇa<sup>8</sup> tae evvaṃ ajjhavasidaṃ. Bhodu ! Aṇaṅgaṃ dāva uvālahissaṃ.<sup>9</sup> (*Tearfully*) Bhaavam Ku-

<sup>1</sup> Pasida (*pra + √sad*).

<sup>2</sup> imiṇā = aṇeṇa. -mētta § 69. dullaha 'hard to attain', ppatthanā 'desire' (*prārthanā*). aṇṇaṃ § 48.

<sup>3</sup> īdiso § 70. saṃtāvo 'anguish' (*tap*). vaṭṭadi § 45. ahilasasi (*abhi + laṣ*).

<sup>4</sup> de § 3.

<sup>5</sup> *ati-nṛśaṃsa* 'very cruel.'

<sup>6</sup> Jammado 'from birth' pahudi § 12. vaḍḍhida past. part. (*vrddh*). pariccaia cf. sacca § 44. (*pari + tyaj*).

<sup>7</sup> damsana §§ 49, 64.

<sup>8</sup> paḍaṇa § 20 (cf. H. पड्ढा). ajjhavasidaṃ cf. § 44. (*adhi + ava + so*) bhodu cf. § 75.

<sup>9</sup> uvālahissaṃ 'I will reproach' (*upa + ā + labh*).

sumāuha nijjida-surāsuro<sup>1</sup> bhavia, itthiṇaṇaṇa paharanto  
 na lajjasi? savvadhā mama mandabhāiṇie imiṇā duṇṇi-  
 mittena<sup>2</sup> avassaṇa maraṇaṇa uvatṭhidaṇ. (*Looks at her*  
*tablet*) Tā jāva na ko vi idha āacchadi tāva ālēkka-samap-  
 pidaṇ<sup>3</sup> taṇa ahimadaṇa ṇaṇa pekkhia<sup>4</sup> jadhāsamihidaṇ  
 karissaṇa. (*Takes the tablet and resolutely fixes her atten-*  
*tion, then sighs*) Jai vi adi-saddhasena<sup>5</sup> vevadi aṇa adi-  
 mēttama me aggahatto, tadha vi tassa ṇaṇassa aṇṇo  
 dampaṇōvāo<sup>6</sup> natthi tti jadha tadha āliha pekkhissaṇa.

[*Enter Susaṅga*].

**Susaṇ :** Edaṇa khu kaaliharana tā jāva pavisaṇi. (*Enters and*  
*looks surprised*) Kiṇa uṇa esā garuṇpurāākhitta-hia<sup>7</sup>  
 ālihanṭi na maṇa pekkhadi. Tā jāva diṭṭhivadhaṇ se<sup>8</sup>  
 pariharia niraṇvaissaṇa. (*Goes softly behind her, and looks*  
*over her shoulder. Delightedly*) Kadhaṇ? Bhaṭṭā ālihido!  
 sāhu Sāarie sāhu! Adha vā na kamalāaraṇa<sup>9</sup> vajjia rāa-  
 haṇsi aṇṇassaṇa ahiramadi.

**Sā :** (*Tearfully*) Ālihido mae eso. Kiṇa uṇa niraṇantabāha-  
 salilā<sup>10</sup> me diṭṭhi pekkhiduṇa na pabhavadi. (*Looking up*  
*and forcing a smile*) Kadhaṇ Susaṅgaḍā? Sahi Susaṅgaḍe  
 ido uvavisa.<sup>11</sup>

<sup>1</sup> nijjida (*nir + ji*). bhavia § 122 itthi (= *strī*) held to indicate old form  
 \*istri. paharanto pres. part. (*pra + hr*).

<sup>2</sup> duṇṇi-mittana 'omen.' uvatṭhidaṇ (*upa + sthā*).

<sup>3</sup> = *ālekha-samarpitam*.

<sup>4</sup> pekkhia § 122.

<sup>5</sup> saddhasa = *sādhvasa*.

<sup>6</sup> uvāo. 'means' § 17. natthi "isn't" § 83.

<sup>7</sup> garua "heavy" § 71.

<sup>8</sup> diṭṭhivadha = *dr̥ṣṭipatha* se 'her' § 109. pariharia. gerund (*pari + hr*).  
 niraṇvaissaṇa 'I will investigate' § 17.

<sup>9</sup> kamalāaraṇa 'mass of lotuses,' a lotus pool. vajjia gerund of vajjidi  
 (*vrj*) "excepting."

<sup>10</sup> niraṇanta § 17. -bāha (*bāp*) against § 38. For "tear," appar-  
 ently bappha becomes \*bāppha—bāha (§§ 63. 13). In the meaning 'steam,'  
 etc., it remains bappha (cf. H. बाष्प, भाष्प) (Pisch. § 305).

<sup>11</sup> uvavisa (*upa + viś*).

**Susañ :** (*Approaching and looking at the tablet*) Sahi, ko eso tae ālihido ?

**Sā :** Sahi ṇaṃ paṭṭa-mahūsavo <sup>1</sup> Bhaavaṃ Aṇaṅgo.

**Susañ :** (*Smiling*) Aho de ṇiṇṇattaṇaṃ ! Kiṃ uṇa suṇṇaṃ via cittaṃ paḍibhādi ! tā ahaṃ pi ālihia Radi-saṇādhāṃ karissaṃ. (*Takes the brush and paints.*)

**Sā :** (*Indignantly on recognising the drawing*) Kīsa <sup>2</sup> tae ahaṃ ettha ālihida ?

**Susañ :** Sahi kiṃ āreṇa kuppasi <sup>3</sup> ? Jādiso tae Kāmadevo ālihido, tādīsī mae Radi ālihida tā aṇṇadhā-sambhāviṇi kiṃ tuha ediṇā <sup>4</sup> ālavideṇa ? Kadhehi savvaṃ vuttantaṃ.

**Sā :** (*In confusion aside*) Ṇaṃ <sup>5</sup> jānida mhi piasahie. (*Aloud*) Piasahi, mahadī khu me lajjā. Tā tadhā karesu <sup>6</sup> jadhā ṇa edaṃ vuttantaṃ avaro ko'vi jāṇissadi.

**Susañ :** Sahi, mā lajja, mā lajja.

*Translation.*

**Sā :** Be quiet, my heart, be quiet. What is the use of keeping on wanting a person that is unattainable ! It only results in trouble. Another thing—What folly is this, that though the mere sight of him results in such anguish, thou desirest to see him again ! Cruel, cruel heart ! art not thou ashamed to desert this person that has grown up with you from birth, and go after one known only from a moment's glance ? Nay what fault is it of thine ? Thou didst so determine when frightened by the falling of the Love-God's arrows. Be it so, then I will chide the God of Love. Revered Lord of the Flower Bow, after vanquishing Gods and Demons art not ashamed to harry womenfolk ?

<sup>1</sup> paṭṭa § 125 (*pra + vrt*).

<sup>2</sup> Kīsa "why ?" ettha "here" § 70.

<sup>3</sup> kuppasi "art angry."

<sup>4</sup> ediṇā=edeṇa. ālavida (*ā + lap*). savva § 45. (H. sab).

<sup>5</sup> ṇaṃ=*nūṇam*.

<sup>6</sup> karesu § 116. avaro § 17. (H. aur).



Utterly ill-fated that I am, this omen inevitably means my death is imminent.

So while no one is coming, I will just gaze at this beloved one in picture limned, and gaze to my heart's content. Although perturbation makes my finger shake so violently, yet I have no other means of seeing him, so I shall see him just as I draw him.

**Susañ :** This must be the plantain house. So I will go in. Why her heart is so beset with deep attachment that she does not see me as she draws. I will avoid her line of vision and find out what she is up to. What? drawn the master, Bravo, Sāariā bravo! Of course a swan does not delight in ought but a lotus-pool.

**Sā :** I have drawn him, but my sight is drowned in falling tears and cannot see him. What Susaṅgadā? Sit down here my dear Susaṅgadā.

**Susañ :** Who is this you have painted?

**Sā :** The Revered Lord of Love, whose great Festival it is.

**Susañ :** Ah, how clever you are! But the picture seems rather empty. So I will paint in Rati at his side.

**Sā :** Why have you drawn *me* there?

**Susañ :** My dear, why are you angry without any reason? I have drawn a Rati to match your God of Love! So, dissembler, away with circumlocution, and tell me all about it.

**Sā :** So she has found me out—the dear!

My dear, I am much ashamed. So do take care that nobody else comes to know of it.

**Susañ :** My dear, there's nothing to be ashamed of.

**Śaurasenī.**

**Extract No. 3.**

This extract is taken from the Bengal recension edited by Pischel (1877) p. 29. (Act II, beginning.) A comparison with usual or "Devanāgarī" version will show that considerable liberties must have been taken with the original text. Here the king carries a bow in his hand and wears a garland of

forest flowers, in the other version he is attended by **Javanīhim** 'with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vidūṣaka who cannot sleep though worrying about his return—to luxury!

The Vidūṣaka in the second act of Śakuntalā describes his troubles as companion to a sportive monarch.

Hī māṇahe,<sup>1</sup> hado mhi, edassa miaā-silassa<sup>2</sup> ranṇo vaas-sabhāveṇa nīvinṇo. 'Aaṃ mao,<sup>3</sup> aaṃ varāho' tti maj-jhandiṇe vigimhe virala-pādava-cchāssu vaṇa-rāissu<sup>4</sup> āhiṇḍia, patta-saṃkara-kasāa-virasāim<sup>5</sup> uṇha-kaḍuāim piḍḍanti giri-ṇaī-salilāim. Aṇiada-velaṃ<sup>6</sup> ca uṇhunhaṃ maṃsaṃ bhuñjiadi. Turaa-gaāṇaṃ ca saddaṇa rattim<sup>7</sup> piṇatthi pakāma-suidavvaṃ.

Mahantē jjeva paccūse<sup>8</sup> dāsīe puttehim sāuṇia-luddhehim kaṇṇōvaghāḍiṇā<sup>9</sup> vaṇagamana-kolāhaleṇa pabodhīmi.<sup>10</sup> etti-keṇāvi<sup>11</sup> dāva piḍā ṇa vuttā jado gaṇḍassa uvari vipphoḍao

<sup>1</sup> Hī māṇahe, an exclamation assigned by high authority to Vidūṣakas, expressing weariness. Another reading is Hī hī bhō. This however is said to express astonishment.

<sup>2</sup> miaā 'hunting.' ranṇo § 99. nīvinṇo 'disgusted' (*nir* + *vid*).

<sup>3</sup> mao "deer." majjhandiṇe cf. § 69. gimhe 'in summer' § 47. pādava 'tree' § 17.

<sup>4</sup> vaṇa-rāissu 'in forest tracks.' āhiṇḍia 'wandering' hiṇḍ a Prākritic, possibly non-āryan root, "to wander" cf. āhiṇḍaa=traveller (Mṛch.)

<sup>5</sup> patta 'leaf' § 45. saṃkara "mixture." uṇha 'hot' § 47. kaḍua 'bitter.' piḍḍanti Passive 'are drunk.'

<sup>6</sup> aṇiada 'uncertain' (√yam). bhuñjiadi Passive 'is eaten.'

<sup>7</sup> rattim pi, acc. of duration, 'Through the night': the other version has rattimmi vi 'even at night.' suidavvaṃ=suvidavvaṃ from suvadi 'sleeps.'

<sup>8</sup> paccūse 'at dawn' cf. § 44. sāuṇia (=śākunika) -luddha (=lubdha, commoner *lubdhaka*) 'hunter, fowler.'

<sup>9</sup> 'ear-splitting.' kaṇṇa cf. Panjabi kann, H. kân. vaṇa-gamana 'forest-going,' i.e. of foresters not of ascetics. The other version has -ggahana 'forest-taking' explained by commentary as a "drive." This makes better sense.

<sup>10</sup> pabodhīmi 'am awakened' passive.

<sup>11</sup> Ś. ṣṭika (M. ṣṭika) *etāvat*. vuttā 'finished' (*vṛt*). vipphoḍao 'a pimple on top of a boil' (*vi* + *sphuṭ*).

saṃvutto. Jēṇa<sup>1</sup> kila amhesuṃ avahīnesuṃ tattha-bhava-dā maāṇusārīṇā assama-padaṃ pavitṭheṇa<sup>2</sup> mama adhaṇṇadāe Sauntalā nāma kā vi tāvasa-kannaā diṭṭhā. Taṃ pekkhia saṃpadaṃ ṇaara-gamaṇassa kadhaṃ<sup>3</sup> pi ṇa karedi. Edaṃ jjeva cintaantassa mama pahādā<sup>4</sup> acchīsuṃ raṇṇi. Tā kā gadi? Jāva ṇaṃ kidāraparikammaṃ<sup>5</sup> pia-vaassaṃ pekkhāmi. Eso bāṇāsana-hattho hīa-ṇihida-pia-aṇo vaṇa-puppha-mālā-dhāri ido jjeva āacchadi piavaasso. Bhodu aṅga-madda-vialo<sup>6</sup> bhavia ciṭṭhissaṃ, evaṃ pi nāma vissāmaṃ<sup>7</sup> laheam.

*Translation.*

Heigho! I am weary to death of being companion to this king with his hunting habits. After wandering along tracks in the jungle with hardly a tree to give shade, in the middle of a summer day, mind you, with cries of 'Here's a deer' or 'Here's a boar'; then the water we drink is from mountain streams warm, bitter, and with a nasty astringent flavour from being mixed with leaves. Meals at ungodly hours, and nothing to eat but meat, burning hot! Even during the night it is impossible to get proper sleep for the noise the horses and elephants make. At earliest dawn the rascally<sup>8</sup> fowlers wake me with the earsplitting din of a forest drive.<sup>9</sup> And with all this my troubles are not ended, for now there's a pimple on top of the boil. For (yesterday) after leaving us behind, His

<sup>1</sup> The other version has hio 'yesterday' § 58. amhesuṃ loc. plur. § 106. The anusvāra is optional.

<sup>2</sup> pavitṭha (*pra + viś*) adhaṇṇadā 'misfortune,' § 48. Sauntalā, this is correct not Saundalā.

<sup>3</sup> kadhaṃ 'mention' § 13. (*kathām*).

<sup>4</sup> pahādā (*pra + bhā*). acchīsuṃ loc. plur. § 39.

<sup>5</sup> kida § 125, āāra (*ācāra*), parikammo "toilet."

<sup>6</sup> madda 'crushing,' 'bruising' (*mṛd*); the other version has bhaṅga. vialo (= *vikalo*) 'lame.'

<sup>7</sup> vissāmaṃ 'rest' (*vi-śram*). laheam opt § 117, (ii) (*labh*).

<sup>8</sup> Literally 'sons of a slave (girl),' mere abuse like the mediaeval "whoreson" so frequent in Shakespearian comedy.

<sup>9</sup> Reading -ggahaṇa.

Highness in pursuit of a deer entered a hermitage and to my misfortune, caught sight of some hermit girl called Saūntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night dawned on my eyes. Well, what's to be done ? I will go and see my good friend when he has finished his usual toilet. (*Steps round and looks up*). Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. (*Stands leaning on his staff*).

Saurasenī.

Extract No. 4.

Śakuntalā before the King, who has forgotten her (Act 5).<sup>1</sup> (*Aside*) Imaṃ avatthantaraṃ<sup>2</sup> gade tādise aṇurāe kiṃ vā sumarāvīdeṇa.<sup>3</sup> Adha vā attā dāṇiṃ me sodhaṇīo.<sup>4</sup> Bhodu, vavasissaṃ.<sup>5</sup> (*Aloud*) Ajjaṭṭa, (*Breaks off*) Adha vā saṃsaido<sup>6</sup> dāṇiṃ eso samudāāro.<sup>7</sup> Porava! juttaṃ<sup>8</sup> nāma tuha purā assamapade sabbhāv-uttāṇa-hiaaṃ<sup>9</sup> imaṃ jaṇaṃ tadhā samaa-puvvaṇi<sup>10</sup> saṃbhāvia saṃpadaṃ idisehiṃ akkharehiṃ paccācakkhiduṃ.<sup>11</sup>

<sup>1</sup> Pischel's Edition, p. 104. cf. Monier Williams, p. 208.

<sup>2</sup> 'Changed condition.'

<sup>3</sup> Past part. caus. of sumaredi.

<sup>4</sup> sodhaṇīo caus. gerundive (*sudh*). The other version has soaṇīo 'to be sorrowed for.'

<sup>5</sup> vavasissaṃ fut. (*vi+ava+so*) 'I will decide.' Comm. supplies 'to tell a secret.' Perhaps "will make an effort." Ajjaṭṭa § 2.

<sup>6</sup> "questionable" (*sam+ṣi*).

<sup>7</sup> =samudācāro "address," i.e. the word 'Ajjaṭṭa.' In the drama this is the regular form of address for a wife to her husband, but it is not limited to this relation.

<sup>8</sup> juttaṃ nāma 'It is fitting forsooth' § 34. Other version has ṇa juttaṃ nāma.

<sup>9</sup> "Open-hearted through good nature."

<sup>10</sup> With (preceded by) a contract (*samaya*). saṃbhāvia. The other version has patāria 'having seduced' or 'misled,' akkhara 'syllable,' 'word.'

<sup>11</sup> 'To repulse' (*prati+ā+cakṣ*).

The King is shocked and indignant.<sup>1</sup>

Śakuntalā continues :—

Bhodu. Paramatthado<sup>2</sup> jāi para-pariggaha-saṅkiṇā tae edaṇṇi paṭṭam, tā ahiṇṇāṇeṇa<sup>3</sup> keṇa vi tuha<sup>4</sup> saṁdehaṇ avāṇa-issam.<sup>5</sup>

[The King mutters a legal phrase about the 'Primary Rule'.]

Haddhī haddhī! aṅgulīa-suṇṇā<sup>6</sup> me aṅgulī. (*Turns in distress to Gautamī*).

Gautamī: Jāda<sup>7</sup> ṇaṁ de Sakkāvadāre Saṁtitthe<sup>8</sup> udaṇṇi vandamāṇāe pabbhatṭham aṅgulīaṇ.

[The King smiles and reflects on female cunning].

Śak: Ettha<sup>9</sup> dāva vihiṇā dāṁsidam pahuttanaṇ,<sup>10</sup> Avaraṇ de kadhaissam.<sup>11</sup>

[The King is still willing to listen].

ṇaṁ ekkadīsaṇ vedasa-ladā-maṇḍavae ṇaṇiṇi-vatta-bhāṇa-gadaṇ<sup>12</sup> udaṇ tuha hatthe saṇṇihidaṇ āsī.<sup>13</sup>

[The King still listens].

Takkhaṇaṇ<sup>14</sup> so mama putta-kidao maa-sāvaṇ uvatthido. Tado tae aṇṇ dāva paḍhamam<sup>15</sup> pivadu tti aṇukampiṇā uva-

<sup>1</sup> Sanskrit coming between the Śaurasenī speeches has been omitted.

<sup>2</sup> = *paramāṇṭhato* 'really.' jāi Ś. has also jadi § 1. pariggaha 'wife.' paṭṭam § 125 (*yuj*).

<sup>3</sup> 'token.' The name of the play in Śaurasenī would be *Ahiṇṇāṇa-Saṁtalam*.

<sup>4</sup> Pischel read *tava*. In 1900 he would have preferred the other reading *tuha*. cf. Grammar § 421.

<sup>5</sup> (*apa + nī*).

<sup>6</sup> 'devoid of its ring.'

<sup>7</sup> Jāda "my son"

<sup>8</sup> Śakrāvatare Saṁtitthe. pabbhatṭham 'slipped off' (*pra + bhramś*).

<sup>9</sup> *ettha* 'here.' § 70.

<sup>10</sup> = (*prabhu-tvam*) -*ttanaṇ* goes back to = *-tvanam*.

<sup>11</sup> *kadhaissam* § 134.

<sup>12</sup> 'lying in a lotus-leaf cup.'

<sup>13</sup> *āsī* § 133.

<sup>14</sup> = *tat kṣaṇam*. puttakidao 'foster-child.' The compound is inverted. maa-sāvaṇ 'fawn' (*-sābaka*).

<sup>15</sup> *paḍhamam* § 20. *uvacchandido* 'coaxed' (*upa + chand*).

cchandido. Na uṇa de avaricidassa<sup>1</sup> hatthādo udaam avagado pādum. Pacchā tassim jjevva udae mae gahide<sup>2</sup> kado teṇa paṇao.<sup>3</sup> Etthantare vihasia bhaṇidaṃ tae. "Saccam savvo sagandhe viṣasadi,<sup>4</sup> jado duve vi tumhe āraṇṇakāo" tti.

[The King is touched, but thinks that these are "false honied words," and to Gautamī's protest replies with a verse on the guile of female cuckoos—much more the guile of women!]

**Sakuntalā** is indignant.

Aṇajja! attaṇo hiaānumāṇeṇa kila savvaṃ edaṃ pekkhasi. Ko nāma aṇṇo dhamma-kañcua-vavadesiṇo<sup>5</sup> taṇa-chaṇṇa-kūḍovamassa tuha aṇukārī bhavissadi.

[Duṣyanta's acts are well known—says the King. This is nonsense].

Suṭṭhu. Dāṇiṃ attacchandāṇuārīṇi saṃvutta mhi jā imassa Puru-vamsassa paccāṇa<sup>6</sup> muha-mahuṇo hiaa-pattharassa hattha-bbhāsaṃ uvagadā.

(Hides her face in the end of her sārī and weeps).

*Translation.*

**Sak:** (*Aside*) When such love has so changed, what use is there in bringing it to mind? Yet it is for me to clear myself. Well, I will try. (*Aloud*) My sweet lord! (*Breaks off*) Nay this address may now be questioned. Scion of the Purus! It is meet forsooth for thee after union with me at that time in the hermitage, after a solemn pledge to me, that am open-hearted through good nature, now to repulse me with such words as these.

So be it. If in real truth you think I am another's wife and

<sup>1</sup> avaricida 'stranger' (*a + pari + ci*).

<sup>2</sup> gahida § 125.

<sup>3</sup> paṇao 'confidence' (*pra + ni*).

<sup>4</sup> viṣasadi=vissasadi (*vi + śvas*) cf. § 63. dhamma § 48.

<sup>5</sup> vavadesi 'pretending' (*vi + apa + diś*). chaṇṇa "hidden."

<sup>6</sup> paccā (= *pratyaya*). patthara (cf. H. patthar) (*pra + str*). abbhāsaṃ (= *abhyāśam*) sometimes written (*abhyāśam*) 'proximity,' etc.

hence your attitude, then I will remove your doubts with a token—alas! there is no ring on my finger.

**Gautamī:** Why, your ring must have slipped off when you were worshipping the water at Śacī's tirtha in Śakrāvātāra.

**Śak:** In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand—at that moment my fosterling, the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you laughed and said—“Truly, everything trusts its kin, and both of you are forest-born.”

Caitiff! You look at all this in the light of your own conscience. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone.

Śaurasenī.

Extract No. 5.

**Karpūra-mañjarī.** Act. IV.<sup>1</sup>

The Heroine “Camphor Blossom” has been shut up in a room in the Queen's section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Śāraṅgikā enters to the King and Jester with a message from the Queen.

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<sup>1</sup> Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western *apabhraṃśa*! Text pp. 102-110. Trans. pp. 281-285.

**Sāraṅgikā:** (*Looking before her*) Eso mahārāo maragada-puñjādo<sup>1</sup> Kaaligharam anuppaviṭṭho. Tā gadua devī vinṇāvidaṃ<sup>2</sup> nivedemi. (*Approaches*) Jaadu jaadu bhaṭṭā. Devī vinṇavedi jadhā sāamsamae<sup>3</sup> tumhe mae pariṇāi-davva<sup>4</sup> tti

**Jester:** Bhodi kiṃ edaṃ akaṇḍa-kumbhaṇḍa-paḍaṇaṃ ?<sup>5</sup>

**King:** Sāraṅgie savvaṃ vitthareṇa kadhesu.

**Sāra:** Edaṃ vinṇaviādi.<sup>6</sup> Anantarādikkanta-caduddasi-divase<sup>7</sup>

Devī pōmma-rāa-maī Gorī Bheravāpandena kadua paḍiṭṭhāvidā.<sup>8</sup> Aaṃ ca dikkhā-vihi-ppaviṭṭhāe<sup>9</sup> Devī vinṇatto<sup>10</sup> joisaro guru-dakkhinā-nimittam. Bhaṇidaṃ ca teṇa "Jaī avassaṃ dakkhiṇā dādavvā, tā esā diadu."<sup>11</sup> Tado Devī vinṇattam. "Jaṃ ādisadi Bhaavam" ti. Puno vi ullavidaṃ<sup>12</sup> teṇa. "Atthi ettha Lāḍadese Caṇḍaseṇo nāma rāā. Tassa duhidā Ghaṇa-sāra-mañjari tti. Sā devva-ṇṇaehiṃ<sup>13</sup> ṇiḍiṭṭhā jadhā esā Cakkavatti-ghariṇi bhavissadi tti. Tado sā mahārāeṇa pariṇedavvā,<sup>14</sup>

<sup>1</sup> maragada § 12. "emerald-heap" apparently the name of a seat or an harbour, whence the king watched 'Camphor-cluster' on the swing. anuppaviṭṭho (*anu + pra + viś*).

<sup>2</sup> Past part, caus. (*vi + jñā*).

<sup>3</sup> sāamsamae "in the evening."

<sup>4</sup> Gerundive of causal (*pari + nī*), lit. "you are to be made to marry by me."

<sup>5</sup> akaṇḍa 'unexpected' kumbhaṇḍa 'white gourd.' § 62. Lanman renders "shower of water-melons from a clear sky."

<sup>6</sup> Causal Passive.

<sup>7</sup> 'On the fourteenth day just past'. pōmma § 36 'made of rubies.'

<sup>8</sup> Caus. p. part. (*prati + sthā*).

<sup>9</sup> dikkhā 'consecration' vihi 'observances' -ppaviṭṭha (*pra + viś*) 'begun.'

<sup>10</sup> vinṇatto 'consulted' (= *viññapto*), joisaro 'sorcerer'—lord of *yoga*. dakkhiṇā 'present,' 'fee.'

<sup>11</sup> diadu Pass. Imperative 'let it be given.'

<sup>12</sup> (*ut + lap*).

<sup>13</sup> devvaṇṇaa 'soothsayer' (*daiva-jñā + ka*), ṇiḍiṭṭhā (*ni + diś*). ghariṇī 'wife,' of a Cakkavatti 'Emperor.'

<sup>14</sup> 'Must be married.'



jeṇa gurussa<sup>1</sup> vi dakkhiṇā dinnā bhodi; bhaṭṭā vi Cakka vaṭṭi kido bhodi. Tado devīe vihasia bhaṇidaṃ “Jaṃ ādisadi Bhaavaṃ” ti. Ahaṃ ca viṇṇaveduṃ pesidā. Guru-dakkhiṇā vi dinnā.

**Jester :** (*Laughing*) Edaṃ taṃ sise sappo, desantare vejjo?<sup>2</sup>  
Idha ajja vivāho, Lāḍadese Ghaṇasāramañjari!

**King :** Kiṃ de Bheravāṇandassa pahāvo parōkkho?<sup>3</sup>

**Sāra :** Devīe kāridaṃ pamad-ujjāṇassa<sup>4</sup> majjha-tṭhida-vaḍa-tarumūle Cāmuṇḍādaṇaṃ.<sup>5</sup> Bheravāṇando vi Devīe samaṃ tahiṃ āgamissadi. Tag-gade<sup>6</sup> a tak-khaṇa-vihide kodua-ghare vivāho bhavissadi—(*Steps about and exit*).

**King :** Vaassa! savvaṃ edaṃ Bheravāṇandassa viambhidam<sup>7</sup> ti takkemi.

**Jester :** Evaṃ nedaṃ.<sup>8</sup> Na hu maa-lāñchanaṃ<sup>9</sup> antareṇa aṇṇo mianka-maṇi-puttaliaṃ<sup>10</sup> pajjharāvedī sehāliā-kusum-ukkaraṃ vā karedi.

[*Enters the magician Bhairavānanda*].

**Bhaira :** Iaṃ sā vaḍa-tarumūle nibbhiṇṇassa<sup>11</sup> suraṅgā-duvā-rassa pidhāṇaṃ Cāmuṇḍā. (*Stretches out his hand to her in worship and recites a verse in Māhārāṣṭrī*)—“Victorious is Kālī,” etc. (*Enters and sits down*) Ajja vi ṇa ṇiggacc-hadi suraṅgā-duvāreṇa Kappūra-mañjari.

<sup>1</sup> gurussa § 90. dinnā § 125. viṇṇaveduṃ “to inform.”

<sup>2</sup> Proverb. “Snake on the head, and doctor abroad,” vejjo=*vaidyo* § 61.

<sup>3</sup> pahāvo, “power” (*pra + bhū*), parokkha *paro'kṣa*.

<sup>4</sup> ‘Pleasure-garden’ (*pra + mad*), majjha § 44, -tṭhida §§ 38, 125.

<sup>5</sup> ādaṇaṃ ‘sanctuary’ (*āyatanam*), tahiṃ § 27.

<sup>6</sup> tag-gade=Skt. *tad-gate*, kodua=*kautuka*.

<sup>7</sup> viambhidam ‘exploit, machination’ (*vi + jṛmbh*). takkemi § 45.

<sup>8</sup> ṇu + idaṃ.

<sup>9</sup> ‘moon’ (*mṛga-lāñchana*).

<sup>10</sup> miankamaṇi ‘moon-gem,’ puttaliā ‘statue,’ pajjharāvedī ‘causes to ooze’ caus. (*pra + kṣar*) § 40. sehāliā (= *śephālīkā*), ukkara ‘multitude.’

<sup>11</sup> nibbhiṇṇa (*nir + bhid*), duvāra ‘door’ § 57.

[Enters Karpūra-mañjarī making an opening in the mouth of the passage].

**Karpū :** Bhaavaṃ paṇamāmi <sup>1</sup>!

**Bhaira :** Uidaṃ <sup>2</sup> varaṃ lahasu. Idha jjevva uvavisa.

[Karpūra-mañjarī sits down].

**Bhaira :** (Aside) Ajja vi ṇa edi Devī.

[Enter the Queen].

**Queen :** [Stepping about and looking in front of her].

Iaṃ Bhaavadi Cāmuṇḍā [Bows. Then looking round].

Iaṃ Kappūra-mañjarī. Tā kiṃ ṇedaṃ? (To Bhairavā-  
nanda) Idaṃ viṇṇaviādi, <sup>3</sup> ṇia-bhavaṇe vivāha-sāmaggiṃ  
kadua āda mhi. Tā geṇhia <sup>4</sup> āgamissaṃ.

**Bhaira :** Vacche evaṃ kariādu.

[The Queen steps round as if departing].

**Bhaira :** (Laughing to himself) Iaṃ Kappūra-mañjarī-tṭhāṇaṃ  
aṇṇesidum <sup>5</sup> gadā.

(Aloud) Putti Kappūra-mañjarī suraṅgā-duvāreṇa jjeva turida-  
padaṃ <sup>6</sup> gadua sa-tṭhāṇe citṭha. Devīe āgamaṇe puṇo  
āgantavvaṃ.

[Karpūra-mañjarī does so].

**Queen :** Idaṃ rakkhā-gharaṃ. <sup>7</sup> (Enters, looks around—aside).

Ae, iaṃ Kappūra-mañjarī! Sā kā vi sārīkkhā <sup>8</sup> diṭṭhā.

(Aloud) Vacche Kappūra-mañjarī kīdisaṃ <sup>9</sup> de sarīraṃ?

<sup>1</sup> (pra + nam).

<sup>2</sup> =uciāṃ. lahasu § 116, note ii (labh). uvavisa (upa + viś).

<sup>3</sup> viṇṇaviādi Caus. Pass. (vi + jñā). ṇiabhavaṇe 'in (my) own house.

<sup>4</sup> geṇhia Gerund of geṇhadi (grah), vacchā 'girl' (=vatsā).

<sup>5</sup> 'to search.'

<sup>6</sup> 'at a quick pace' § 75, gadua § 122. sa-tṭhāṇe 'in your own room  
cf. § 20.

<sup>7</sup> =rakṣā-grham.

<sup>8</sup> sārīkkhā 'like' §§ 66, 40.

<sup>9</sup> kīdisaṃ § 70.

(*In the air*) Kiṃ bhaṇāsi maha siro-veaṇā<sup>1</sup> samuppappa tti. (*To herself*) Tā puṇo tahiṃ gamissaṃ. (*Enters and looks to every side*) Halā sahio vivāhōvaaraṇāṃ<sup>2</sup> lahuṃ geṇhia āacchadha. (*Steps about*).

[*Karpūra-mañjarī enters and sits down just as before*].

Queen : (*Looking before her*) Iam Kappūra-mañjarī !

Bhaira : Vacche Vibbhamalche āṇidāṃ<sup>3</sup> vivāhōvaaraṇāṃ ?

Queen : Adha im ! Kiṃ uṇa Ghaṇa-sāra-mañjarī-samuidāṃ āharaṇāṃ<sup>4</sup> visumaridāṃ. Tā puṇo gamissaṃ.

Bhaira : Evaṃ bhotu.

[*Queen acts in pantomime as if making an exit*].

Bhaira : Putti Kappūra-mañjarī taṃ jeva kariadu.<sup>5</sup>

[*Exit Karpūra-mañjarī*]

Queen : (*Pretends to enter the prison-room—seeing Karpūru-mañjarī*) Ae ! Sārikkhadāe viṇaḍida<sup>6</sup> mhi. (*Aside*) Jhānavimāṇeṇa nīvigghaṃ parisappinā taṃ āṇedi jōisaro. (*Aloud*) Sahio jaṃ jaṃ nīvedidaṃ taṃ geṇhia āachadha. (*Pretends to return to Cāmunda's shrine and sees Karpūra-mañjarī*) Aho sārīkkhadā !

Bhaira : Devi uvavisa. Mahārāo vi āado jjeva vaṭṭadi.

Śauraseni.

Extract No. 6.

Karpūra-mañjarī. Act II. (pp. 40, 41 and 245-6).

Specimen of decadent punning style—The Vidūṣaka describes his master's love-fever.

<sup>1</sup> siro-veaṇā 'headache.'

<sup>2</sup> uvaaraṇa = upakaraṇa § 17. lahuṃ 'quickly' (=laghu).

<sup>3</sup> (ā + nī).

<sup>4</sup> āharaṇa 'ornament,' visumarida 'forgotten,' cf. sumaradi § 57.

<sup>5</sup> Imperat. Pass.

<sup>6</sup> viṇaḍidā "puzzled" (ṇaḍ a Pkt. root). jhāṇa 'meditation, magic' § 44. nīv-vigghaṃ 'without hindrance' § 36. vaṭṭadi § 45. In such more or less redundant verbs "to be" we have the beginnings of the later system of auxiliary verbs. āado vaṭṭadi cf. ā gayā hai, diṇṇā bhodi cf. diyā hai, kido bhodi cf. kiya hai.

Eso piavaasso haṃso via mukkamāṇaso,<sup>1</sup> karī via maak-khāmo,<sup>2</sup> muṇāladaṇḍo<sup>3</sup> via ghaṇaḥammamilāṇo,<sup>4</sup> diṇadiṇṇa-dīvo<sup>5</sup> via vialidacchāo,<sup>6</sup> pabhāda-puṇṇimā-cando via paṇḍura-parikkhiṇo citṭhadi.

Śaurasenī.

Extract No. 7.

Little Clay Cart. Act 6. [Edition Hiranand and Parab. Bombay 1902]. Vasantasenā and a maid.

Maid : Kadhaṃ ajja vi ajjaā<sup>7</sup> ṇa vivujjhadi. Bhodu. Pavisia paḍibodhaissaṃ. (*Steps around.*)

[*Enter Vasantasenā wrapped up and sleepy.*]

Maid : Utthedu<sup>8</sup> utthedu Ajjaā ! Pabhādaṃ saṃvuttaṃ.

Vasa : (*Waking*) Kadhaṃ ratti<sup>9</sup> jjeva pabhādaṃ saṃvuttaṃ ?

Maid : Amhāṇaṃ eso pabhādo. Ajjaāe uṇa ratti jjeva.

Vasa : Hañje,<sup>10</sup> kaḥiṇ uṇa tumhāṇaṃ jūdiaro ?

Maid : Ajjae, Vaddhamāṇaṃ samādisia pupphakarandaṃ<sup>11</sup> jinṇujjāṇaṃ gado ajja Cārudatto.

Vasa : Kiṇ samādisia ?

Maid : Joehi<sup>12</sup> rattie pavahaṇaṃ, Vasantasenā gacchadu tti.

<sup>1</sup> (a) 'out of spirits,' (b) 'having left (Lake) Mānasa.'

<sup>2</sup> (a) 'thin with love-fever' (*keṣāma*), (b) 'thin as an elephant with rut.'

<sup>3</sup> muṇāla § 60.

<sup>4</sup> (a) 'languishing from violent ardour,' (b) 'wilted in the intense heat,' milāṇa § 57.

<sup>5</sup> 'a lamp given in day-time.' Note the alliteration "like a lamp that is lit in daylight."

<sup>6</sup> vialida 'vanished' (*vi + gal*). chāā (a) colour, (b) light.

<sup>7</sup> Ajjaā 'my Lady.' vivujjhadi 'awakes' (*vi + budh*).

<sup>8</sup> utthedu 'let her get up' (*ut + sthā*). pabhādaṃ 'morning.'

<sup>9</sup> 'What, it's night, how is it morning?' saṃvuttaṃ is neuter. In the next sentence pabhādo is masculine.

<sup>10</sup> Hañje regular form of address by a lady to her maid. Jūdiaro 'gambler' (*dyūtakaro*).

<sup>11</sup> puppha § 38. karaṇḍa 'basket,' jinṇa 'old' (*jī*), ujjaṇa 'garden.'

<sup>12</sup> joehi 'harness' imperat. caus. (*yuj*). rattie as in the edition quoted is impossible. Bombay edn. rādīe.

**Vasa :** Hañje, kaḥiṃ mae gantavvaṃ ?

**Maid :** Ajjae, jahiṃ Cārudatto.

**Vasa :** (*Embracing the maid*) Suttu na ṇijjhāido <sup>1</sup> rattie. Tā  
ajja paccakkhaṃ <sup>2</sup> pekkhissam. Hañje, kiṃ pavittṭhā  
ahaṃ iha abbhantara-cadus-sālaam ?

**Maid :** Na kevalam abbhantara-cadus-sālaam. Sāvvaṇṇassa  
vi hiaam pavittṭhā.

**Vasa :** Avi saṃtappadi <sup>3</sup> Cārudattassa pariaṇo.

**Maid :** Saṃtappissadi.

**Vasa :** Kadā ?

**Maid :** Jado ajjā gamissadi.

**Vasa :** Tado mae paḍhamam saṃtappidavvaṃ. (*Persuasively*)  
Hañje, geṇha edaṃ raanāvaliṃ. <sup>4</sup> Mama bahiṇiāe <sup>5</sup> ajjā-  
Dhūdāe gadua samappehi! Bhaṇidavvaṃ ca 'Ahaṃ Siri-  
Cārudattassa guṇaṇijjida dāsī, tadā tumhāṇaṃ pi. Tā  
esā tuha jjeva kaṇṭhāharanaṃ hodu raanāvali.'

**Maid :** Ajjae, kuppissadi <sup>6</sup> Cārudatto ajjāe dāva.

**Vasa :** Gaccha. Na kuppissadi.

**Maid :** (*Taking the necklace*) Jaṃ āṇavedi. (*Exit and re-enter*)  
Ajjae, bhaṇādi ajjā Dhūdā—'ajjāutṭeṇa tumhāṇaṃ pasā-  
dikidā. <sup>7</sup> Na juttaṃ mama edaṃ geṇhiduṃ. Ajjauto  
jjeva mama āharana-viseso tti jāṇādu bhodi.'

[*Enter Radanikā with a child.*]

**Rada :** Ehi vaccha, saadīāe <sup>8</sup> kilamha.

<sup>1</sup> =nidhyāto.

<sup>2</sup> *pratyakṣam*. cadus-sālaam 'having four halls.'

<sup>3</sup> 'Is in distress.'

<sup>4</sup> *raṇa* 'jewel' § 51. Śaur. has also *radana*.

<sup>5</sup> *bahiṇiā* 'sister.' \**baghinī*=*bhaginī*, cf. H. *bahin*, Pañj. *bhaiṇ*.  
*samappehi* imperat. caus. (*sam*+*r*).

<sup>6</sup> *kuppissadi* 'will be angry.'

<sup>7</sup> 'presented it to you,' i.e. the necklace.

<sup>8</sup> *saadīā* 'toycart' (*śakṭikā*); *kīlamha* 'let us play' § 22, § 116:

**Child :** (*Mournfully*) Radanie! Kiṃ mama edāe maṭṭiāe<sup>1</sup> saadiāe? Taṃ jjeva sovaṇṇa-saadiāṃ dehi.

**Rada :** (*Sighing despondently*) Jāda, kudo amhāṇaṃ suvaṇṇavavahāro. Tādassa puṇo vi riddhi<sup>2</sup> suvaṇṇa-saadiāe kilissasi. Tā jāva viṇodemi<sup>3</sup> ṇaṃ. Ajjaā-Vasantasenāe samivāṃ uvasappissaṃ.<sup>4</sup> (*Approaches*) Ajjae paṇamāmi.

**Vasa :** Radanie, sādaṃ de. Kassa uṇa aaṃ dārao?<sup>5</sup> Aṇa-lamkida-sarīro vi candamuho āṇandedi mama hiaṃ.

**Rada :** Eso kkhu ajja-Cārudattassa putto Rohaseṇo ṇāma.

**Vasa :** (*Stretching out her arms*) Ehi me puttaa āliṅga. (*Sets him on her lap*) Aṇukidaṃ aṇeṇa piduṇo<sup>6</sup> rūvaṃ.

**Rada :** Ṇa kevalaṃ rūvaṃ, silaṃ pi takkemi. Ediṇā ajja-Cārudatto attāṇaṃ viṇodedi.

**Vasa :** Adha kiṃ-nimittaṃ eso roadi.<sup>7</sup>

**Rada :** Ediṇa paḍivesia-gahavai-dāraa-keriāe<sup>8</sup> suvaṇṇa-saadiāe kilidaṃ. Teṇa a sā ṇidā. Tado uṇa taṃ maggantassa<sup>9</sup> mae iaṃ maṭṭiāsaadiā kadua diṇṇā. Tado bhaṇādi “Radanie, kiṃ mama edāe maṭṭiā-saadiāe. Taṃ jjeva sovaṇṇasaadiāṃ dehi” tti.

**Vasa :** Haddhī haddhī. Aaṃ pi ṇāma para-sampattīe samta-ppadi. Bhaavaṃ Kaanta<sup>10</sup> pokkhara-vatta-paḍida jala-

<sup>1</sup> maṭṭiā ‘earth’ § 55 (cf. H. miṭṭī, māṭī). Rohasena the son of Cārudatta is supposed to speak Māgadhi: but the text here gives him ordinary Śaurasenī.

<sup>2</sup> riddhi = *riddhi* § 60.

<sup>3</sup> Caus. imperat. (*vi + nud*).

<sup>4</sup> (*upa + sṛp*). H. P. read = *seṇāāe*.

<sup>5</sup> ‘boy.’

<sup>6</sup> piduṇo § 97.

<sup>7</sup> roadi ‘weeps,’ cf. roda, rodasi further down, and rodissam.

<sup>8</sup> paḍivesia ‘neighbour,’ gahavai (= *grhapati*), kerīā, ‘belonging to’ fem. of keraa, hence the Genitive in kerāu (in Chand Bardai’s Old Hindi).

<sup>9</sup> magganta Pres. Part. of maggadi ‘demands,’ Skt. *mārgati* (H. māg-nā).

<sup>10</sup> Kaanta ‘Fate.’ pokkhara § 38, § 71, ‘vatta’ leaf.

bindu-sarisehiṃ kilasi tumaṃ purisa-bhāadheehiṃ. (*Tearfully*) Jāda, mā roda <sup>1</sup> sovaṇṇa-saādīe kilissasi.

Child : Radanie, kā esā ?

Vasa : Piduno de guṇa-ñijjīdā dāsī.

Rada : Jāda, ajjaā de jaṇaṇī bhodi.

Child : Radanie, aliaṃ <sup>2</sup> tumaṃ bhaṇāsi. Jai amhāṇaṃ ajjaā jaṇaṇī, tā kīsa alaṃkidā ?

Vasa : Jāda, muddheṇa muheṇa adikaruṇaṃ mantesi. (*Putting off her jewels—and weeping*) Esā dāṇiṃ de jaṇaṇī saṃvuttā. Tā geṇha edaṃ alaṃkāraaṃ. Sovanna-saādīaṃ ghaḍāvehi.<sup>3</sup>

Child : Avehi. Na geṇhissaṃ. Rodasi <sup>1</sup> tumaṃ.

Vasa : (*Wiping away her tears*) Jāda, na rodissaṃ. Gaccha kila. (*Fills the clay-cart with jewelry*) Jāda, kārehi sovaṇṇasaādīaṃ.

[*Exit Radanikā with the child*].

There is an excellent translation of this play in the Harvard Oriental Series, Vol. 9, Dr. A. W. Ryder.

### Saurasenī

### Extract No. 8.

Two of the Jester's speeches in the **Little Clay Cart** to illustrate the use of long compounds. (Act 4, p. 114).

*A maid says to the Jester* : Pekkhadu ajjo. amha-keraaṃ geḥa-duāraṃ.

*The Jester looks and says with admiration* : Aho salila-sittamajjīda-kida-haridôvālevaṇassa <sup>4</sup> viviha-suandhi-kusumôvāhāra-citta-lihida-bhūmi-bhāssa <sup>5</sup> gaṇa-talāaloṇa-kodūhala-dūr-

<sup>1</sup> roadi 'weeps,' cf. rodasi further down, and rodissaṃ.

<sup>2</sup> aliaṃ § 67.

<sup>3</sup> Caus. from *ghaṭ* fashion, make (cf. H. ghaṇā ghaṇānā).

<sup>4</sup> sitta 'sprinkled' (*sic*), majjīda 'swept' (*mṛj*), harida 'green,' uva-levaṇa 'smearing' (with cowdung) (*upa + lip*).

<sup>5</sup> suandhi 'fragrant,' uvahāra 'oblation-scattering,' citta-lihida lit., 'picture painted.' bhāa = bhāga.

unnāmidā-sīsassa<sup>1</sup> dolāamānāvalambid-Erāvāṇa-hattha-bbhamāida-malliā-dāma-guṇālamkidassa<sup>2</sup> samucchida-danti-danta-toraṇāvabhāsidadassa<sup>3</sup> mahā-raaṇōvarāsovasohiṇā pavāṇa-bal-andolaṇā-lalanta-cañcal'-aggahattheṇa 'ido ehi' tti vāharantēṇa via maṇi sohagga-paḍāā-nivahēṇōvasohidassa<sup>4</sup> toraṇa-dharaṇa-tthambha-vediā-ṇikkhitta-samullasanta-harida-cūda-pallava-lalāma-phaṭiḥa-maṇḡala-kalasābhirāmōhaa-pāsassa<sup>5</sup> mahāsura-vakkha-tthala-dubbhejja-vajja-ṇirantara-paḍibaddha-kaṇaa-kavāḍassa<sup>6</sup> duggada-jaṇa-maṇorahāsa-karassa<sup>7</sup> Vasantaseṇā-bhavaṇa-duārassa sassiriadā<sup>8</sup>! Jaṇi saccam majjhatthassa vi jaṇassa balāditṭhiṃ āāredi.<sup>9</sup>

<sup>1</sup> gaṇa='sky,' tala + a(v)aloṇa, 'unnāmidā 'raised high,' sīsa 'head, top.'

<sup>2</sup> avalambida 'hanging'-bbhamāida. Comm. gives = *bhramāgata* This should be ś. -bbhamāda. Rather it is -bbhamā(v)ida 'agitated,' cf. rodāvida, 'made to weep' in this play. malliā-dāma-guṇa 'festoons of jasmine.'

<sup>3</sup> 'Shining with an elevated portal of ivory.'

<sup>4</sup> uvasohida 'made brilliant' ṇivahēṇa 'by a multitude' of sohagga 'auspicious' paḍāā 'flags,' vāharantēṇa, 'calling' [Pres. part. from vāharadi—(vi + ā + hr)], uvasohiṇā 'brilliant' with uvarāa 'colouring' of mahā-raaṇa 'precious jewels' or (=mahāraṇa) 'safflower,' agga-hattheṇa 'with finger' cañcala 'quivering' lalanta, 'waving to and fro' with the andolaṇā 'swing,' from the bala 'force' of the pavāṇa 'wind.'

<sup>5</sup> 'Having both (uḥa) its sides (pāsa, § 44) charming (abhirāma) with auspicious pitchers (maṇḡala-kalasa) made of crystal (phaṭiḥa § 19, phaḍiḥa or phaḷiḥa would be better vide Pischel, § 206) placed (ṇikkhitta) on the 'altar' or balcony' (vediā) of the columns (-tthambha) supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta) with head-ornaments (lalāma) of green mango shoots (harida-cūda pallava).' [pāsa is impossible.]

<sup>6</sup> 'With golden door-panels (kaṇaa-kavāḍa) studded (paḍibaddha) closely (ṇirantara) with impervious (dubbhejja) [dur + bhīd] adamant (vajja) like the breast-expanse (vakkha-tthala) of a mighty demon (mahāsura).'

<sup>7</sup> 'Which causes (kara) trouble (āsa) to poor people (dug-gada=durgata).'

<sup>8</sup> sassiriadā=sasrikatā 'beauty' loveliness,' ss- as if the svarabhakti vowel had not been used. cf. sakkunodi=saknoti.

<sup>9</sup> Edition has 'balāditṭhiṃ' which is impossible. balā is found in M., perhaps balādo is better Śaur. āāredi causal (ā + hr), majjhattha, 'in-different.'



*The maid says:* Edu edu. Imaṃ paḍhamam paotṭham<sup>1</sup> pavisadu ajjo.

*The Jester enters and looks about:* Hī hī bho! Idho vi paḍhame paotṭhe sasi-saṅkha-muṇāla-sacchāhāo<sup>2</sup> viṇihida-cuṇṇa-muṭṭhi-paṇḍurāo<sup>3</sup> viviha-raana-paḍibaddha-kaṇṇa-so-vāṇa<sup>4</sup>-sohidāo pāsāda-pantio<sup>5</sup> olambida-muttā-dāmehiṃ phaṭi-ha-vādāṇa<sup>6</sup>-muhaacandehiṃ nijjhānti<sup>7</sup> via Ujjaṇiṃ. Sottio<sup>8</sup> via suhōvaviṭṭho niddāadi dovārio. Sadahiṇā<sup>9</sup> kalamō-daṇeṇa palohidā ṇa bhakkhanti vāasā baliṃ sudhā-savaṇṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this "Aho—Vasantasenā-bhavaṇa-duārassa sassirīadā" is difficult to translate into English. Dr. Ryder breaks it up into nine separate sentences, of which the eighth is—"Yes Vasantasenā's house-door is a beautiful thing." (H. O. S., vol. 9, p. 67.)

### Extract No. 9.

**Māhārāṣṭrī. Hāla's Sattasaī.**

Verse 2. Amiaṃ pāūa-kavvaṃ  
paḍhiṃ souṃ a je ṇa āṇanti,  
Kāmassa tatta-tantiṃ  
kuṇanti, te kaha ṇa lajjanti ?

<sup>1</sup> paotṭham 'courtyard' (=prakosaṭham).

<sup>2</sup> 'Having the same hue as' (sa-ccchāhāo cf. M. chāhā 'shadow,' but M. Ś. chāā, 'beauty.' Pischel (§ 255) derives chāhā from \*chākhā from \*chāyākhā from \*chāyākā). 'moon, conch, or lotus-stalks.'

<sup>3</sup> muṭṭhi 'handful,' cuṇṇa 'lime,' (Apa. cuṇṇaū, H. cūṇā.)

<sup>4</sup> sovāṇa 'stairs,' § 17.

<sup>5</sup> 'rows of palaces,' § 35.

<sup>6</sup> 'window' "where the wind comes in" (vātāyana). [The English word means "wind-eye"]

<sup>7</sup> nijjhānti 'look at' (nir+āhya).

<sup>8</sup> sottio=śrottriyo, niddāadi "slumbers" (H. nīd), dovārio door-keeper.'

<sup>9</sup> sadahiṇā instr. 'with sour milk' (dadhi cf. H. dahī), kalama 'autumn rice,' palohida (pra-lubh), bhakkhanti 'eat' (bhakṣe), vāasā 'crows,' [Edn. has vāyasā which is Sanskrit not Śaurasenī].

Amia=*amṛta*. pāūa, Śaur. pāūda, § 12. kavvaṃ § 50. pa-  
 ḍhiṃ, 'to read,' H. parh. souṃ "to hear." āṇanti, 'know'  
 § 131. tatta-tantiṃ. This is the reading in the Kāvya-mālā,  
 which represents it by *tattva-cintāṃ* in the Sanskrit version,  
 in accordance with Gaṅgādhara Bhaṭṭa's commentary, which  
 adds, however, *tantravārtāṃ vā*. Weber (1870) finding the read-  
 ing taṃttataṃttiṃ conjectured *tantratantrīṃ*. In his edition  
 (1881) he read on the authority of other MSS. tattatattiṃ  
 (= *taptiṃ*). We may translate it either—'practise the mys-  
 teries of love,' or 'take thought on the principles of love,'  
 i.e. on the principles laid down in the Kāmasāstra. kaha=  
 kahaṃ, 'how.'

Verse 3. Satta saāiṃ<sup>1</sup> kaī-vacchalena koḍia majjhaārammi |  
 Hāleṇa viraīāiṃ sālāṅkāraṇa gāhāṇaṃ ||

"The Seven Centuries of embellished verses were arranged  
 from among a *crore* by Hāla devoted to the poets."

Kaī=*kavi*, vacchala, § 39. 'devoted to poets.' koḍia, 'of  
 a crore,' § 95, i. majjhaāra JM. majjhaṇāra *deśi* word for  
*madhya*.

Verse 4. ua ṇiccala-ṇipphandā<sup>2</sup>  
 bhisinī-vattammi<sup>3</sup> rehaī balāā<sup>4</sup> |  
 ṇimmala-maragaa-bhāaṇa-  
 -pariṭṭhiā<sup>5</sup> saṅkhasutti vva ||

ua 'Lo!' Weber explained as a shortened form from the  
 vedic √*ūh*, 'mark, observe.' Pischel conjectured a \*√*up*  
 whence oppaṃ, 'seen' in Trivikrama. bhisinī=*bisini*, Ś. bisinī.  
 Pali and AMg. have bhisa for bisa. Aspiration of a sonant is  
 rare, of a surd commoner, § 6. vattammi=*patre*, rehaī, 'shines'  
 cf. Vedic *rebhati*, 'crackles,' etc., *rebhāyati*, 'shines,' bhāaṇa,  
 'platter.' saṅkhasutti, 'mother of pearl.' This verse is

<sup>1</sup> KM. satāiṃ, *wrong*.

<sup>2</sup> KM. ṇippandā. pph is commoner.

<sup>3</sup> pattammi.

<sup>4</sup> W. valāā following majority of MSS.

<sup>5</sup> Km. -ṭṭhidā, *wrong*.

quoted by the Kāvya prakāśa and other works on poetics to illustrate *vyāṅgya*—the suggestive.

“Lo there gleams a crane quite motionless on a lotus leaf, like mother of pearl at the edge of a platter of pure emerald.”

Verse 8. attā ! taha ramañiḥḥam  
amhaṃ<sup>1</sup> gāmassa maṇḍaṇi-hūam |  
lua-tila-vāḍi-saricchaṃ  
sisireṇa kaam bhisinī-saṇḍam ||

attā cf. attī in Mṛcch. (p. 110). Commentators “mother-in-law.” Apparently used to any elder lady in the household, mother, elder-sister, etc. lua, ‘cut’ (= \**luta* for *lūna*). vāḍi, ‘garden’ (= *vāṭi*). cf. H. bārā (*vāṭa + ka-*).

“Oh mother! so the mass of lotuses that was so delightful and the ornament of our village, the cold has made like a garden of cut sesamum.”

Thus the lady gives a hint to a lover. As to her precise meaning the paṇḍits differed. Some said the lotus-tank was to replace the sesamum garden as a meeting place, as people would be going and coming to harvest the sesamum. The frost-bitten lotuses would be deserted. Another view was, that neither place was suitable.

Verse 13. randhaṇa-kamma-ñiṇṇie !

mā jhūrasu, ratta-pāḍala-suandham |  
muha-māruam pianto  
dhūmāi sihi, ṇa pajjalai ||

“Skilled in the work of destruction,” i.e. in love’s magic. jhūrasu, ‘be angry,’ ✓ *jvar* or *jūr*, ‘get hot’ (because the fire does not burn). dhūmāi = *dhūmāyate*. The denominative -āya- becomes -āa-, so Mg. cilādi = *cirāyati*, Ś. sīdalādi = *sītalāyati*; this -āa- often contracts to -ā- in M., etc. pajjalai ‘blazes’ (*pra + jval*). While the fire can drink in the breath of thy mouth, fragrant as red pāṭalas he will only smoke and not burst into flame, for then thou wouldst blow no more.

<sup>1</sup> KM. ahmam, wrong.

Verse 16. amaa-maa gaṇa-sehara  
 raṇi-muha-tilaa canda de chivasu |  
 chitto jehi piaamo  
 mamaṃ pi tehiṃ cia karehiṃ ||

Addressed to the moon. amaa-maa consisting of *amṛta*. de said to=*he*. chivasu imperat. of chivaī, 'touch' (✓*kṣip*), chitto p.p.p. of the same. cia (KM. reads via) a restrictive particle 'with these very hands.'

Verse 42. ārambhantassa dhuvaṃ  
 Lacchī Maraṇaṃ va hoi purisassa |  
 taṃ Maraṇaṃ anārambhe  
 vi hoi, Lacchī uṇa ṇa hoi ||  
 dhuvaṃ, 'certainly' (*dhruvam*). Lacchī=*Lakṣmī*.

Verse 49. thoṃ pi ṇa ṇisareī<sup>1</sup>  
 majjhaṇhe ua sarīra-tala-lukkā |  
 āava-bhaṇa chāhī  
 vi, tā pahia kiṃ ṇa viṣamasi ||

thoṃ, 'a little' (*stokam*). ṇisarei for ṇisarai (= *niḥsarati*); majjhaṇha, 'mid-day,' § 52. ua see v, 4.

-lukkā 'sticking to,' as explained in Skt. by *līna* : 'torn loose or torn out' = *\*lukna* connected with ✓*luñc* (Pischel, § 466). Cf. Panj. luknā 'to be hidden.' āava 'heat' (*ātapa*). chāhī 'shadow,' not derived directly from *chāyā*, but from *\*chāyākī* > *\*chāyākhi* (aspiration, § 19) > *\*chāāhi* contracts to *chāhī*. (Pischel, § 255). pahia 'traveller.' viṣamasi (*vi* + *śram*). For short vowel cf. forms from ✓*kram* ṇikkamaī, Ś. adikkamasi, etc., so from *śram* M. JM. viṣamaī, etc., Ś. viṣama, pass. viṣamiadu.

At midday the shadow does not move out, even a little way from the body—or but clings to the body—from fear of the heat—so traveller stay by me.

<sup>1</sup> KM. ṇisarai. Weber rejected this as against the metre. Later he adopted *ṇiṭi imā*.

Verse 76.     ṇa vi taha viesā-vāso  
                   doggaccaṃ maha jānei santāvaṃ |  
                   āsamsiattha-vimuho  
                   jaha paṇaṇaṇo niattanto ||

viesā 'abroad' (*videśa*). doggaccaṃ 'poverty' (*daurya-tyam*). vimuho 'indifferent to, without a thought of.' āsamsia 'desired' (*ā + śams*). paṇai 'beloved' (*pranayi*), -aṇo = jāno. niattanto 'returning' (*ni + vrt*).

Verse 81.     addamsaṇeṇa pemmaṃ  
                   avei, aīdamsaṇeṇa vi avei |  
                   pisuṇa-jāṇa-jampieṇa vi  
                   avei, emea vi avei ||

'Out of sight, out of mind' and 'familiarity breeds contempt.' avei=*apeti*. emea=*evameva* (Pischel, § 149).

Verse 94.     suaṇo jaṃ desam alaṃ-  
                   -karei, taṃ cia karei pavasanto |  
                   gāmāsaṇṇ'ummūlia-  
                   -mahā-vaḍa-ṭṭhāṇa-sāricchaṃ ||

pavasanto (*pra + vas*). vaḍa 'fig-tree' (*vaṭa*). ummūlia 'rooted up.' The *rendezvous* is cancelled.

Verse 107.     Goḷā-aḍa-ṭṭhiam pecchiūṇa  
                   (=KM. ii. 7).     gaha-vaī-suaṃ halia-sonḥā |  
                   āḍhattā uttarium  
                   dukkh'uttārāṣe paavīe ||

Goḷā=Godāvārī, -aḍa 'bank' (*taṭa*). -suaṃ 'the son' of gaha-vaī (= *grhapati*). sonḥā 'daughter-in-law,' for commoner sunḥā contracted from \*sunuhā, cf. Paisāci sunusā=*snuṣā*. āḍhattā 'she began' (*ā + dhā*. caus. āḍhavaī with pass. āḍhappai p.p. āḍhatta). halia 'ploughman.' paavīe 'by a path.'

She wishes to see if he will help her.

Verse 115.     savvattha disā-muha-pasarihi  
                   (=KM. ii. 15).     aṇṇoṇṇa-kaḍaa-laggehiṃ |  
                   challim va muaī Viṃṣho  
                   mehehi visamghaḍantehiṃ ||

challim 'mantle, skin.' muai (✓*muc*). meha 'cloud.' ka-  
daa 'slope,' etc. (*kaṭaka*). *vi + sam + ghaṭ* 'dispersing.'

The end of the rains.

Verse 128. mahu-māsa-māruāhaa-  
(=KM. ii. 28). -mahuara-jhaṁkāra-ṇibbhare raṇṇe  
gāi virah'akkharāvaddha-  
-pahia-maṇa-mohaṇaṇṇ govī ||

In a forest full of the buzzing of bees carried by the vernal  
zephyr there sings of love in absence maddening to the  
traveller's heart, the maiden with the kine.

Verse 171. Goḷā-ṇaie kacche  
(=KM. ii. 71). cakkhanto rāīāi pattāim |  
upphaḍai makkaḍo khokkhei  
a poṭṭham a piṭṭei ||

'On the bank of the Goḷā river,' cf. 107 above. cakkhanto  
pres. p. cakkhai = *jakṣati* 'devours,' cf. Marathi, H. ✓ *cākh*.  
rāīā. 'mustard,' *rājikā* H. rāī. makkaḍo 'ape' (*markaṭo*). uppha-  
ḍai KM. gives *-utpatati* which should = uppaḍai. Weber suggests  
✓*sphaṭ* related to *sphuṭ*, cf. phuḍai phiḍai. khokkhei 'snarls'  
*deṣi* word. poṭṭham 'belly' ? -*proṣṭham* 'bench or stool.'  
piṭṭei 'crams' *deṣi*. Weber suggests a connection with  
✓*pind*.

"On the bank of the Goḷā river, devouring the leaves of  
black mustard, there leaps the monkey, snarls and stuffs his  
belly."

Māhārāṣṭrī.

Extract No. 10.

Verses from Śakuntalā.

(a) Spring song in Prologue.

Īsīsi-cumbiāim<sup>1</sup> bhamarehiṁ suumāra-kesara-sihāim  
odaṁsaanti<sup>2</sup> daamāṇā pamadāo sirīsakusumāim ||

<sup>1</sup> Īsīsi = *īṣadīṣat*.

<sup>2</sup> (*ava + tamś*).

- (b) Grief at Śakuntalā's departure.

Ullalia-dabbhakavalā<sup>1</sup>maī pariccatta-ṇaccanā<sup>2</sup> morā<sup>3</sup> |  
osaria-panḍu-vattā<sup>3</sup> muanti aṃsūiṃ va<sup>4</sup> laāo ||

- (c) Act III, Śakuntalā reads the verse she has composed at her friend's bidding.

Tujjha ṇa āṇe hiaṃṇ, mama uṇa maṇo divā a  
rattiṃ ca |

ṇikkiva dābaī baliṃ tuha hutta-maṇorahāi aṅgāiṃ ||

ṇa āṇe 'I do not know,' cf. No. 9, verse 1. maṇo Monier-Williams reads kāmo. ṇikkiva 'cruel' *niṣkṛpa*. dābaī comm. gives *tāpayati*. Pischel (p. 154) says, not exactly *tāpayati* but Marathi dābnē, Gujarāṭi dābavū, Urdu dābnā 'to press, compress' (M.W. tabei, i.e. tavei=*tapayati*). baliṃ (*balīyaḥ*). hutta 'facing' Comm. 'abhimukha.' Derivation uncertain. With numerals M. huttaṃ AMg. khutta=*kṛtvāḥ*. M.W. reads vutta=*vṛtta*. -āi gen. sing. divā a=*divā ca*.

"Thy heart I know not, cruel one, but day and night does Love grievously afflict my limbs, whose desires are fixed on thee."

- (d) Act V. Hamsapadikā is overheard singing.

Ahiṇava-mahu-loluvo tumṇ

taha paricumbia cūa-mañjariṃ

kamala-vasaī-metta-ṇivvuo

mahuara visario ' si ṇaṃ kahaṃ ?

loluvo 'greedy,' Bengal version has loha-bhāvio. cūa 'mango.' metta § 69. ṇivvuo (*nīr + vṛt*), M.W. reads ṇivvudo

<sup>1</sup> Ullalia, *deśī* word (cf. H. ulṭnā, ulālnā). *udgalita* is an explanation, hence the Pkt. reading *uggalia*. (Pischel's edn., p. 191.) -kavala 'mouthful.' maī 'doe' as in Pischel's edn. Devanāgarī MSS. have miṭo. Boehtlingk conjectured miā 'deer.'

<sup>2</sup> -ccatta=*tyakta*. ṇaccanā, cf. H. nācnā. morā 'peacocks,' Pischel morī 'a peahen.'

<sup>3</sup> osaria (*ava + sr*). vatta 'leaf.' muanti (*muc*).

<sup>4</sup> Pischel, Bengali version reads aṅgāiṃ va. Devanāgarī MSS. have assūṇi via. Boehtlingk conjectured aṃsū-. 'assūṇi (for assūiṃ) via laāo' is Śaur. not Māhā. The reading above aṃsūiṃ va laāo suits dialect, metre and meaning. aṃsu, §§ 49, 64. laā, § 12.

which is Śaur. mahuara 'bee.' visario 'forgotten.' M.W. has vimharido. He supports this by Vararuci iii. 32, by which vimhaa, etc., cf. § 47. But -ido is not M. M. has visaria, visaria. Ś. visumarida (JŚ. visarida, JM. vissariya, dialectic vimharia), cf. Hindī bisarnā. The past part. is active in meaning.

(e) Act VI. (MW. p. 230, Pisch. p. 120).

Arihasi me cūaṅkura diṇṇo Kāmassa gahia-cāvassa  
saccavia-juai-lakkho paṇcabbhahio saro houṃ.

gahia=Śaur.gahida, cāva 'bow.' saccavia, past part. of saccavai=*satyāpayati* 'make true, verify, contract.' juai=*yuvati*. paṇca+*abhy-adhika*. houṃ 'to be.' M.W. differs, for arihasi houṃ he has hohi 'be,' and begins with tuṃ si mae "Thou art offered by me to"; for saccavia the easier pahia-jaṇa, cf. Megh. 8. *pathika-vanitāh*.

"Oh mango-sprout, given by me to Kāma grasping his bow, do thou become the best arrow of his five, with contracted maidens as thy mark."

Māhārāṣṭrī.

Extract No. 11.

Mṛcchakaṭikam.

(a) (Verse 19).

Vicalaī neuraḥjalam, chijjanti a mehalā maṇi-kkhaia  
valaā a sundaraarā raṇaṅkura-jāla-paḍibaddhā.

neura, regular Pkt. for Skt. *nūpura*; from a form *\*nepūra* cf. *keyūra*, Pkt. *keūra*. (P. § 126). *chijjanti*, pass. (*chid*). *khaia* (*khac*). *sundaraara*=Śaur. *sundaradara*. *raṇa* § 51.

(b) Act II. Karṇapūraka (verse 20).

Āhaṇiūṇa sarosaṃ taṃ haṭṭhiṃ Viñjha-sela-siharābhaṃ  
moāvio mae so dantantara-saṃṭhio parivvājao.

āhaṇiūṇa gerund (*ā + han*). Viñjha, § 35. sela=*saila* [H.P. edition reads "saila" which is not Prakrit. *vide* Pischel, gr. § 60]. moāvio past part. causal (*muc*). ṭhio § 38. pa-rivvājao 'mendicant.'



- (c) Act IV (verse 30). The Vidūṣaka mocks at Vasantasena's mother.

sīhu-surāsava-mattiā  
eāvatthaṃ gaā hi attiā,  
jai marai ettha attiā,  
hoi siāla-sahassa-pajjattiā.

sīhu 'rum' (*sīdhu*). surā 'wine, etc.' āsava 'intoxicating drink made from uncooked vegetables and water,' 'toddy.' eāvatthaṃ = *etad + avasthām*. attiā 'mother,' *vide* M.W. Dic. *sub* attā, apparently a non-aryan word. pajjattiā 'sufficiency' (*paryāptikā*). "She would make a good meal for a thousand jackals." Texts read gadā and bhodī, these are Śaur. forms.

Māhārāṣṭrī.

Extract No. 12.

Karpūramañjarī.

- (a) Act II. Verse 10.

ñisāsā hāra-latṭhī-sarisa-pasaraṇā candaṇ-uccoḍakārī,  
caṇḍo dehassa dāho, sumaraṇa-saraṇā hāsa-sohā muhammi,  
aṅgāṇaṃ paṇḍu-bhāvo diaha-sasi-kalā-komalo; kiṃ ca tīe  
ñiccam bāha-ppavāhā tuha, suhaa, kae hōnti kullāhi tullā.

ñisāsā 'sigh.' latṭhī 'a lāthī,' also 'a necklace string' ["escape like pearls from off their string" Lanman.] uccoda 'withering,' *cut* meaning not certain; *cut* is said to mean 'split off' or 'grow small.' Perhaps the sandal 'throws out' fragrance owing to the moist heat of the sighs. caṇḍo 'fierce.' sumaraṇa-saraṇā "has memory as its refuge." tuha kae 'for thee.' suhaa = *subhaga*. kullā 'river-canal.' tullā 'equal to.' bāha (*vide* p. 84).

- (b) The Jester's rejoinder. (Verse 11.)

Paraṃ jōṇhā uṇhā, garala-sariso candana-raso,  
khaa-kkhāro hāro, raṇi-pavanā deha-tavanā,  
muṇālī bāṇālī, jalai a jala-ddā taṇu-lāā  
varitṭhā jaṃ ditṭhā kamala-vaanā sā su-ṇaṇā.

jōṇhā 'moonlight.' uṇha § 47. garala 'poison.' khaa 'a wound.' khāra 'alkali,' *ksāra*. -tavanā (*tap*). jalai 'blazes.'

jala-dda, 'running with water.' taṇu-laā 'body-creeper,' § 12.  
varitṭhā 'the choicest maid.'

Note the internal rhymes.

(c) Verse 25.

Ñisagga-caṅgassa vi māṇusassa sohā samummilāi bhūsaṇehiṇ  
maṇiṇa jaccāṇa vi hiraehiṇi vihūsaṇe laggaī kā vi lacchī.

ñisagga 'nature' (*ni + sṛj*). caṅga "handsome," cf. Pan-  
jābi caṅgā 'good.' maṇiṇa for maṇiṇaṇ, gen. plur. jaccāṇa,  
gen. plur. 'genuine' (*jātya*). lacchī=*lakṣmī*.

(d) Describes the swinging of the Heroine. (Verse 32.)

Raṇanta-maṇi-neuraṇ jhaṇa-jhaṇanta-hāra-cchaḍaṇ  
kaṇakkaniā-kiṇkiṇī-muhālā-mehalā-ḍambaraṇ  
vilola-valaāvali-jaṇiā-mañju-siñjā-ravaṇ  
ṇa kassa maṇa-mohaṇaṇ sasi-muhā hindolaṇaṇ.

raṇ 'to tinkle.' jhaṇajhaṇ 'to jingle.' chaḍā 'mass-lustre.'  
kaṇa-kkaṇ 'to ring' (*kvan*). kiṇkiṇī 'bell.' muhala 'noisy'  
§ 26 *mukhara*. ḍambara 'mass-noise' siñjā 'jingle.' sasi-  
-muhī 'moon-faced maiden.' Lanman describes this stanza  
as "a 'tour de force' in the use of imitative words," p. 255.

(e) Even the Jester waxes eloquent, and describes the swing-  
ing in eight verses concluding: (Verse 40).

Ia eāi vilās-ujjalāiṇ dolā-pavaṇca-cariāiṇ  
kassa ṇa lihaī va citte ṇiṇṇo kandappa-cittaaro?

ia 'thus' related to iti. eāi=Śaur. edāiṇ. pavaṇca 'dis-  
play,' *prapañca*. citta 'heart.' citta-aro 'picture-maker.'

(f) Act III, Verse 2.

Maragaa-maṇi-gutthā hāra-laṭṭhi vva tārā  
bhamara-kavaliantā mālāi-mālia vva |  
rahasa-valia-kaṇṭhaṇ tīa diṭṭhi varitṭhi  
savaṇa-paha-nivitṭhā māṇasaṇ me pavitṭhā ||

guttha 'strung' (*gumph*). tārā 'bright.' kavalīa 'eaten,  
sucked.' anta 'end.' rahasa 'impetuously.' valia 'turned  
round.' savaṇa 'ear' (*śru*). paha=*paṭha*.

(g) Verse 31. The Heroine's composition.

Maṇḍale sasaharassa gorie danta-pañjara-vilāsa-corae  
bhāi lañchaṇa-mao phurantao keli-koila-tulaṃ dharantao.  
sasa-hara 'hare-bearer=moon.' danta 'ivory.' bhāi 'is  
bright' ["appears in all its beauty"]. -mao 'antelope.'  
phurantao 'manifest' (*sphur.*) -tulaṃ 'likeness.'

(h) Act IV, Conclusion. "*Bharata-vākyaṃ.*"

Aṇudiahamaṃ viphuranto maṇṣi-jaṇa-saala-guṇa-viṇāsa-aro  
rittattana-dāvaggi viramaṇi kamalā-kaḍakkha-varisena.  
maṇṣi 'clever, learned.' rittattana 'emptiness—Poverty.'  
dāvaggi 'forest-fire.' Kamalā=Lakṣmī. kaḍakkha 'side-long  
glances.' varisa 'rain' § 57.

**Māhārāṣṭrī.**

**Extract No. 13.**

**Ratnāvalī.**

(a) Act I. Madanikā sings.

Kusumāuha-piya-dūao maṭṭāia-bahu-cūao  
siḍhilia-māṇa-ggahaṇao vāai dāhiṇa-pavaṇao.  
viraha-vivaḍḍhia-soao kaṅkhia-pia-aṇa-melao  
paḍivālaṇāsamatthao tammai juvai-satthao.  
iha paḍhamamaṃ mahumāso jaṇassa hiaāiṃ kuṇai maūāiṃ  
pacchā vijjhai kāmo laddha-ppasarehiṃ kusuma-bāṇehiṃ.  
vāai 'blows.' dāhiṇa 'south,' dakkhia becomes \*dākhiṇa  
by lengthening the vowel, hence dāhiṇa by § 13. Cf. 'Deccan'  
and H. dāhinā 'right.' kaṅkhia 'longed for.' pia-aṇa 'lovers,'  
vālaṇa (*pāl*). asamatthao 'unable.' satthao 'troop.' kuṇai  
'makes.' maūa 'tender' (*mṛduka*). pacchā § 38. vijjhai (*vidhya-*  
*ti*) § 35. laddha-ppasara 'unimpeded.'

"The south wind blows, sweet messenger of Love, making  
many a mango blossom, and dissolving fits of sulky temper.  
With pangs increased by separation, longing for union with  
their lovers, a troop of ladies is faint with love, incapable of  
defence. First comes the month of sweetness and softens  
mortals' hearts, then Love wounds them with his flowery  
arrows unimpeded."

## (b) Act IV. The Magician.

Paṇamaha calaṇe indassa indaālamma laddhaṇāmassa,  
 taha ajja-Sambarassa vi māā-supadittṭhia-jaṣassa.  
 kiṃ dharāṇie mianko āāse mahiharo jale jalaṇo,  
 majjhaṇhammi paoso, dāviṇṇaū dehi āṇattim.

paṇamaha, imperat. (*pra + nam*). calaṇe, masc. acc. plur.  
 for Skt. neut. indaāla (*indrajāla*) 'illusion.' paḍittṭhia  
 (*prati + sthā*). jaṣa 'renown.' āāsa 'sky.' jalaṇo (*jval*).  
 majjhaṇha § 52. dāviṇṇaū, imperat. pass. caus. (*dā*) 'let it be  
 caused to be given-demanded.' āṇattim (*ā + jñā*).

"Revere the deeds of Indra, who takes his name from  
 sorcery, so also those of worthy Śambara whose renown is well  
 established by his magic. What shall it be? moon on the  
 ground, earth in the sky, or flames in water? or dusk at noon?  
 give your commands."

(c) Kiṃ jappiṇa bahuṇā, jaṃ jaṃ hiaṇa mahasi sanda-  
 tṭhum,  
 taṃ taṃ daṃsemi ahaṃ guruṇo manta-ppahāveṇa.  
 mahasi 'desirest.'

(d) Hari-Hara-Bamha-ppamuhe deve daṃsemi devarāaṃ ca,  
 gaṇammi Siddha-Vijjāhara-vahu-satthaṃ ca ṇaccantaṃ.

Bamha, cf. § 52. deve. acc. plur.

[There is very little Māhārāṣṭrī in this play. Note its  
 simplicity, and the great contrast with the decadent Camphor  
 Cluster which uses the same motif of the magician producing  
 a vision of the Heroine, by bringing on the lady herself.]

## Māhārāṣṭrī. Extract No. 14.

## Setubandha or Rāvaṇavaho.

Bk. I. Verse 57. How the monkeys crossed the mountain  
 streams.

Bolanti'a pecchantā paḍimā-saṃkanta-dhava-  
 ḷaṇa-saṃghāe |

phuḍa-phadīha-silā-saṃkula-khaliōvari-patthie via  
 nai-ppavahe ||

✓bol 'pass, cross,' cf. boleī 'passes (the time).' M. pecchai = Ś. pekkhadi § 40. peccantā, nom. plur. pres. part. paḍimā-saṃkanta- 'reflected.' saṃghāe, acc. plur. § 86. khalia = Ś. khalida. patthia = Ś. patthida (*pra-sthā*). -ppavahe = *pravāhān*.

"And they cross the streams of rivers that they see reflecting masses of white clouds, as if trickling through and running over a welter of clear crystal rocks."

Bk. VII. Verse 56. The waves splash on high as the monkeys drop in the mountains.

Utthaṅghia-duma-ṇivahā giri-ghā'-uvvatta-mucchia-  
mahā-macchā,  
velā-sela-kkhaliā uddham bhijjanti uahi-ḥala-kallolā.

utthaṅghia. Comm. = *uttambhita* (*ut + stambh*). This is regularly in M. *uttambhia*, Ś. *uttambhida*. *uvvatta* (*ud + vrt*). *mucchia* 'stunned,' *maccha* § 56. -*kkhalia* (*skhal*). *bhijjanti* pass. of *bhid*. *uahi* 'ocean.'

"Supporting a multitude of trees, with mighty fish turned over stunned by the impact of the mountains, the ocean billows break on high checked by the rocks of the shore."

Bk. VIII. Verse 3. The sea subsides.

Giri-saṃkhoha-vimukkā jhīṇā appatta-paḍhama-gamaṇ-oāsā,  
mand-andolaṇa-maūā gaāgaa ccia samudda-salila-uppiḍā.

saṃkhoha = *saṃkṣobha*. *vimukka* (*vi + muc*). *jhīṇa* § 40. *apatta* (*a + pra + āp*) *paḍhama* § 20. *oāsā* = *avakāsa*. *maūā* = *mṛduka*. *ccia* 'like.' *uppiḍā* 'bursts, jets.'

"The jets of sea-water when freed from the shock of the mountains do not mount so high as before, but subside, and oscillate in a slow and gentle swing."

Verse 6. Mingled spoil of land and sea.

Mottā-ghaḍanta-kusumaṃ sama-maragaa-vatta-bhaṅga-  
bhariāvattaṃ,  
vidduma-milia-kisalaṃ sa-saṅkha-dhavaḷa-kamalaṃ pasam-  
maī salilaṃ.

mottā 'pearl.' ghaḍanta, pres. part. (*ghaṭ*) 'being joined with.' maragaa 'emerald' § 12. vatta 'leaf.' āvattam (*ā + vrt*). vidduma 'coral.' pasammai (*pra + sam*).

"Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugrīva speaks to Nala).

Khavio vāṇaraloo dūratṭhia-virala-pavvaam mahi-vedham,  
ṇa a dīsaī seu-vaho, mā hu ṇamejja guruam puṇo Rāma-  
dhaṇum.

Khavio 'exhausted' (*kṣap* caus. of *kṣi*). pavvaa 'mountain.' mahi 'earth.' vedha = *veṣṭa* 'enclosure' § 38, cf. M. vedhia, Śaur. vedhida, Comm. gives the meaning as *mahī-prṣṭham*. dīsaī = *dṛśyate*. -vaho = -*patho*. namejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhaṇum is nom. or acc.

(a) Nom. then neuter, 'may Rāma's bow not bend,'

(b) Acc. 'let not him (i.e. Rama) bend Rāma's bow.' Comm. suggests *namayata* but namejja is not 2nd person plural.

"The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight, so let not Rāma's bow bend<sup>1</sup> heavily again.

Verse 20. Nala's reply.

Khavio pavvaa-ṇivaho dāliam va rasā-alam dhuo vva sa-  
muddo,

jīam va pariccattam ajja va sambhāvaṇā tuham ṇi-  
vūdhā.

pariccattam (*pari + tyaj*). Comm. *vā* is affirmative. After ajja one Comm. would prefer to read *vi*.

"A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

<sup>1</sup> Comm. says *samudra-tāḍanāya*, 'to chastise the sea.'

The Rākṣasas show Sītā a vision of Rāma's severed head.—  
Bk. XI. Verse 61, p. 345.

Pecchāī a sarahaś-ōharia-maṇḍalaggāhighāa-visama-cchiṇṇam,  
dūra-dhaṇu-saṃghiañcia-sara-puṅkhālidhha-sāmaliaāvāṅgam,  
oharia, past part. (*ava + hr*) *maṇḍalāgra* 'scimitar.' ahighāa  
(*abhi + han*). saṃghiañcia = *saṃhita + añcita* § 65. sara-puṅkha  
'shaft of arrow.' ālidhha (*ā + lih*) = \**āliḍḍha*. avāṅga 'eye-  
corner' § 17. The object of pecchāi comes in verse 69.  
—"Rāma-siraṃ."

"And Sita saw (a human head) rudely lopped, hacked off  
with a scimitar's stroke, the corners of the eyes darkened by  
the shaft of the arrow set to the bow and drawn far back."

Verse 62. nivvūḍha-ruhira-paṇḍura-maūlanta-cchea-  
māsa-pellia-vivaram,  
bhajjanta-paḍia-paharaṇa-kaṇṭha-cchea-  
dara-lagga-dhārā-cuṇṇam,

niv-vūḍha = (*nirvyūḍha*). maūlanta lit. 'budding' (*mukula*)  
§ 71. chea 'the cut.' pellia through \**pellia* \**peria* = *prerita*.  
Comm. gives the meaning as *mudritam*, 'sealed up.' bhajjanta  
part. from bhajjai 'is broken.' dara 'a little.'

"The dust of the sword-edge clung to the cleft hewn in its  
neck where the weapon fell breaking in pieces, while the pale  
bloodless flesh at the wound had shrivelled and sealed the hollow  
thereof—"

Verse 63. niddaa-saṃdaṭṭhāhara-mūl-ukkhitta-dara-  
diṭṭha-dāḍhā-hīraṃ,  
saṃkhāa-sonia-paṅka-paḍala-pūrenta-  
kasana-kaṇṭha-ccheam,

niddaa 'ruthless.' saṃdaṭṭha (*saṃ + daṃś*). ahara = *adhara*.  
ukkhitta (*ut + kṣip*). dāḍhā 'tusk,' § 65. saṃkhāa Comm. = *saṃ-  
styāna* 'coagulated' from the rare root *styai*. Rather from a  
past part. *saṃ-styāta* through \**saṃskyāta*. kasana = *kṛṣṇa*.

"A tooth of adamant is slightly visible at the raised base  
of the lower lip, ruthlessly bitten through, and the dark  
neck-wound is filled with a muddy film of blood congealed."

Verse 64. *nisiara-kaa-ggahâṇia-ṇilāḍa-aḍa-ṇaṭṭha-*  
*bhiuḍi-bhumaā-bhaṅgaṃ,*  
*galia-ruhir-addha-lahuṃ aṇahia-ummil-*  
*latāraṃ Rāmasiraṃ !*

*nisi-ara*=\**niścara*. *kaa-ggaha* 'hair-seizing' (*kaca*-). *āṇia*=*āṇia*. *ṇilāḍa* 'forehead' also *ṇalāḍa*, Pāli *nalāṭa* or *lalāṭa* and with metathesis *M. ṇaḍāla* or *M. Ś. ṇiḍāla*. *Apa. ṇiḍalā* (Pischei § 260). *-aḍa*=*tata*, *bhiuḍi* Comm.=*bhrukūḍi* really=*bhr-kūḍi*, which occurs. AMg. *bhiḡuḍi*. The forms *bhuuḍi* *huuḍi* Pischel says are incorrect. (P. § 124). *bhumaā* 'brow.' *aṇahiaa* means *ahṛdaya* cf. *aṇamilia*=*amilita*, *aṇadihara*=*adīrgha*. *ummilla*=\**ummilna*=*ummilita*.

'The frown that furrowed its brows had faded from its broad forehead, for the demons brought it with a grip of the hair—lighter by half with the blood poured forth, with its orbs open but devoid of soul—the head of Rāma.'

### Sitā's Lament.

Verse 75 (p. 350).

*Āvāa-bhaa-araṃ cia ṇa hoi dukkhassa dāruṇaṃ nīvahaṇaṃ,*  
*jaṃ mahilā-vihatthaṃ diṭṭhaṃ sahiaṃ ca tuha mae avasāṇaṃ.*

*Āvāa*=*āpāta*. *cia* (AMg. *ciya*), *ccia* after vowels, means *eva*: also *cea*. (*caiva* cf. *ṇeya*=*naiva*). *vihatthaṃ*=*bībhatsam*. *sahiaṃ* 'endured.'

'Though frightful in its onset the end of sorrow is not so terrible, if I can view a sight loathsome to women and endure thy death.'

Sitā not knowing that the vision is unreal, marvels that she should continue to exist. The commentary takes *mahilā-vihatthaṃ* to mean 'a cause of reproach among women.'

Verse 76. *vāh-uṇhaṃ tujjha ure jaṃ mocchihimi tti*  
*saṃṭhiaṃ maha hiae,*  
*ghara-niggamaṇa-paattaṃ sāhasu taṃ*  
*kammi nīvaviḡjaū dukkhaṃ ?*

*vāha* or *bāha* "tear." *uṇhaṃ* 'hot.' Text has *uṇhaṃ*, incorrect. *tujjha* this oblique base of *tuṃ* survives in *H. tuḡh ko*; it comes from \**tuhyam* analogous to *mahyam*. *ure* loc. of



uro 'breast.' 'mocchihimi. Fut. of *muc*, also *mocchaṇi*.  
 १३ § 12. *paattam*=*pravṛttam*. *sāhasu* 'tell' imperat. *sās*.  
*kammi* loc.=Śaur. *kassim*. *niv-vavijjaū* (*nir*+*vap*) pass.  
 imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving home, that I would dissolve my sorrow with hot tears on thy breast. Now tell me, where shall my grief be out-poured?"

Verse 77. *virahammi tujjha dhariam daccāhāmi*

*tumam ti jiviam kaha vi mae,*

*taṃ esa mae diṭṭho phaliā vi maṇorahā*

*na pūrenti mahaṃ.*

*daccāhāmi* 'I shall see,' also *dacchimi* and *dacchaṇi*; Śaur. uses *pekkhissam*. *kaha vi*=*katham api*, *kahaṃ* is commoner. Final *anusvāra* in pronouns and adverbs tends to be optional. So *mahaṃ*=*maha*. *esa*=*eso*. *esa* is used freely, according to Hemacandra, for all genders. *sa* on the other hand is rare.

"In separation from thee my life was barely stayed by the thought of seeing thee. Now I see thee thus, my desires though bearing fruit bring no satisfaction."

Verse 78. *Puhavā hohii paī bahu-purisa-visesa-cañcalā Rāasiri,*

*kaha tā mahaṃ cia imaṃ nisāmaṇṇam uatthiam*

*vehavvaṃ.*

*Puhavi* 'Earth,' Śaur. *Puḍhavi*, oblique forms in *-ia* are common in M. *paī*=*patih*. *hohii* "will be." 'tā'=Vedic *tāt*. *nisāmaṇṇam*=*niḥsāmānyam*. *uatthia* (*upa*+*sthā*). *vehavvaṃ* 'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is fickle with many distinguished men, so why falls absolute widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives of Rāma. 'Absolute,' lit. having nothing in common (with those other two.)]

Verse 79. *Kim ea tti palattam visa-ummillehi loṇehi a*  
*diṭṭham,*

*vialia-lajjāe mae phuḍam Nāha tuha muham ti*  
*parunṇam.*

eaṃ ti (Śaur. eḍaṃ ti) is more usual. palattam=\**pralaptam*. visa meaning *viṣama*; reading should apparently be visam-ummill°. vialia (*vi+gal*). phuḍa § 38. paruṇṇam (*pra+rud*) past. part. by analogy with *bhid*, *bhinna*; *chid*, *chinna*, etc., Śaur. rudida.

“‘What is this?’ I cried, and looked with obliquely opened eyes, then casting modesty aside I shrieked. ‘Clearly it is thy face, my lord.’”

Verse 80. Sahio tujjha vīo raṇi-arihi samaaṃ sahihi va  
vuttham,  
daṭṭhum tumam ti hottam jai ettāhe vi jīviaṃ  
vialantaṃ.

vīo ‘separation’ § 9. vuttham=\**vyuṣṭam* ‘dawned.’ Pischel § 303, \**vastam* with a > u. daṭṭhum=\**drasṭum*. hottam=hontam pres. part. of hoī. ettāhe (Comm.=*idānām*) cf. ettio ‘so much’? \*ettāḍṛse \*ettāise \*ettāhe cf. Apa. taisa for tārisa and M. divaha for divasa. Hottam and vialantaṃ are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

“Separation from thee I endured with female demons as friends—it dawned with the stars as companions—were it only to see thee, then would my life melt away.”

Verse 81. Jāe paraloa-gae tumammi vavasāa-matta-suha-  
daṭṭhavve  
harisa-chāṇe vi mahaṃ ḍajjhaī adiṭṭha-Dahamuha-  
vahaṃ hiaṃ.

matta=\**mātra* commonly mēṭṭa § 69. daṭṭhavva=\**drasṭa-vya*. -chāṇe Comm.=\**sthāne*; this should be (t)thāne, or perhaps we should read harisa-ccḥāṇe. chāṇa=\**kṣāṇa*, but this generally means ‘festival,’ ‘moment’ being kḥāṇa (Pischel, § 322).

“Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon.”

Verse 82. Vāhaṃ ṇa dhareī muhaṃ āsābandho vi me ṇa  
rumbhaī hiaaṃ,  
ṇavari a cintijjante ṇa viṇajjai keṇa jīviaṃ saṃ-  
ruddhaṃ.

rumbhai means *runaddhi* (*rudh* forms *rundhai*); this is from a root \**rubh*, analogous to *libbhai*=*lihyate* from a root \**libh* (Pischel §§ 266, 507). ṇavari “thereupon,” some say from *na pare*, Pischel disputes this (§ 184): cf. ṇavaraṃ “only.” *cintijjante* pres. part. pass. *vi-ṇajjai* pass. (*vi*+*jñā*).

“My face bears no tear, even the bond of hope does not stay my heart, and when it is considered, it is not seen by what my life is restrained.”

Verse 83. Bolīṇo maara-haro majjha kaṇa maraṇaṃ pi de  
paḍivaṇṇaṃ,  
ṇivvūḍhaṃ Nāha tume ajja vi dharai akaṇṇuaṃ  
maha hiaaṃ.

Bolīṇo ‘passed.’ Form appears to be pres. part., cf. *melīṇa* from *melai* (*mil*). *maara-hara* ‘home of sea-monsters.’ *paḍi-vaṇṇaṃ* (*prati*+*pad*). *akaṇṇua* cf. *savvaṇṇu* § 69.

“For my sake thou didst cross the ocean and incur thy death. Thou hast gone my lord, and yet my ungrateful heart survives.”

Verse 84. Uggāhihi Rāma tumāṃ guṇe gaṇeūṇa purisa-maio  
tti jaṇo,  
galia-mahilā-sahāvaṃ saṃbhariūṇa a mamaṃ ṇiatti-  
hii kahaṃ.

*uggāhihi* ‘will sing.’ *gaṇeūṇa* ‘counting.’ gerund. *ṇiattihii*. Fut. caus. (*ni*+*vrt*). *bhariūṇa* ‘remembering’ gerund from *bharai*; \**mbharai* \**mharai*=*smarati* Śaur. *sumaredi*, *sumaria*. *kahaṃ* ‘story.’

“Folk will sing of thee, Rāma, counting thy virtues as of one made of valour, and remembering me that missed a woman’s nature they will change the story.”

Verse 85. Tuha bānukkhaa-ṇihaam dacchimmi Daha-kaṇṭha-  
muha-ṇihāam ti kaā,  
maha bhāadhea-valiā vivarā-huttā maṇorahā pal-  
hatthā.

ukkhāa for ukkhāa ‘destroyed.’ ṇihāa (*ni + han*). dacchimi or dacchāmi have better authority (see v. 77 above). ṇihāa = *nighāta*. vivarā = *vi + parān-huttā*, Comm. = *mukhā*, this has the same meaning, but the form is like AMg. khutta for *kr̥tva* as with numerals (Pischel § 206) cf. AMg. aṇanta-khutta ‘endless times, endless-ly’; *k* becomes *kh* becomes *h*, cf. ṇihasa § 19. palhattha, Comm. = *paryasta* ‘upset,’ but that would be pallattha (*r* assimilates *y* and becomes *l*). palhattha = *\*prahlasta* from root *hlas* = *hras* to diminish.

“Those wishes of mine, that I might see Ten-necks with his faces smashed, destroyed and struck down by thy arrow, have gone awry reversed by destiny and come to nought.”

Verse 86. Jaṃ taṇuammi vi virahe pemā-bandheṇa saṅkai  
jaṇassa jaṇo,  
taṃ jāam ṇavara imaṃ pecchantī a tārisaṃ maj-  
jha phalaṃ.

taṇua ‘short.’ pemā- = *premā*-, pemma is commoner § 68. ṇavara, Comm. = *kevalam*, means “only,” cf. ṇavari v. 82 above, Pischel’s objection (§ 184) to the derivation from *na param* ‘no more,’ i.e. that the anusvāra appears to be secondary, is not conclusive.

“What a body dreads through love of another, even in a tiny separation, such a dread result has come to pass for to me only gazing at this sight.”

Bk. XV. Verse 94. Happy return to Ayodhyā.

Ghettūṇa Jānaa-taṇaam kaṇcaṇa-latṭhim va hua-vahammi  
visuddham,  
patto puriṃ Raghuvaī kām Bharahassa sapphalam aṇu-  
rām.

Ghettūṇa ‘taking’ cf. ghettum § 136. latṭhi (Hindi lāṭhi) the equation with *yaṣṭi* is curious. kām = Ś. Mg. kādum Śaur.

also has karidum. sapphalam, Comm.=saphalam, but this would be saphalam (§ 5), rather=sat-phalam.

“Taking Janaka’s daughter, purified in the fire like a staff of gold, Raghupati arrived at the city, to give good fruits to Bharata’s loving kindness.”

Jain Māhārāṣṭrī.] Extract No. 15.

Maṇḍiya.

[Jacobi’s Selected Stories, No. IX.]

Vennāyade nayare<sup>1</sup> Maṇḍio nāma tuṇṇāo<sup>2</sup> para-davva-hara-  
ṇa-pasatto āsī. so ya duṭṭha-gaṇḍo mi tti jāne pagāsento  
jānu-deseṇa ṇiccam eva addāvaleva-litteṇa baddha-vaṇa-  
paṭṭo<sup>3</sup> rāya-magge tuṇṇāga-sippam uvajīvai. cakkamanto vi  
ya danda-dharieṇaṃ pāeṇaṃ kilimmanto kahaṃci cakkamai.<sup>4</sup>  
rattim ca khattaṃ khaṇiṭṭhaṃ dāvva-jāyaṃ ghattūṇa—nagara-  
saṇṇihie ujjāṇ’ega-dese bhūmi-gharaṃ, tattha nikkhivai.<sup>5</sup> tat-

<sup>1</sup> Vennāyada or Bennāyada (*Bernāda*) a town in Western India. The letter *y* in this section represents the *laghuprayatnayakāra* *y* not the strong *ṛ* (*vide* p. 9). *ṇayara*, hence in many modern names = -nair, -nor.

Jacobi reads with his MSS. *uvajīvati* cakkamati, etc. The more regular forms *uvajīvai*, cakkamai, etc., have been inserted for the benefit of the student.

In AMg. JM. JŚ. single *n* can remain at the beginning of a word and double *nn* in the middle. The MSS. vary.

<sup>2</sup> *tuṇṇāo* or *tuṇṇāgo* appears to mean a ‘beggar’ with an implication of rascality. Exact derivation uncertain, but evidently connected with *tūrṇa* as in *tūrṇa-ga* a ‘swift goer.’ *pagāsento* pres. part. of *pagāse* ‘shows’ (*pra+kāś*). For *k > g* compare AMg. Asoga (§ 11).

<sup>3</sup> *duṭṭha*=*duṣṭa*. *gaṇḍo* has a variety of meanings in Sanskrit including ‘cheek,’ ‘pimple,’ ‘rhinoceros’; for Prakrit Hemacandra gives *vanam* ‘abundance’ (?) [*dāṇḍa-pāsiko* M.W. ‘policeman,’ Jacobi (for this passage) ‘nightwatchman,’ ‘beggar,’ (Probably slang), *laghu-mṛgo* (?) and *nāpitaḥ* ‘barber.’ adda ‘damp’ (*ārdra*). *avaleva* ‘ointment, (*ava+lip*). *litta* ‘smeared.’ *vaṇa* ‘wound’ (*vraṇa*). *-paṭṭa* ‘bandage’ whence *paṭṭikā* modern *paṭṭī*. This context suggests that *duṭṭhagaṇḍo* is *bahuvrīhi* and means ‘one with a bad boil.’ The trick is still familiar enough.

<sup>4</sup> cakkamai ‘goes in circles,’ ‘wanders.’ *pāeṇa* ‘with his foot.’ *Kilim-manto* pres. part. *kilimmai* ‘gets weary’ (*klam*).

<sup>5</sup> *khattaṃ* ‘hole.’ *-jāya* (*jāta*) ‘quantity.’ *-saṇṇihie* ‘in the vicinity’ (*saṃ+nidhā*). *egadesa* ‘portion,’ cf. § 11.

tha ya se bhaginī kaṇṇagā ciṭṭhai. tassa bhūmi-gharassa majjhe kūvo. jaṃ ca so coro davveṇa palobheum<sup>1</sup> sahāyaṃ davva-voḍhāraṃ ānei, taṃ sā se bhaginī agaḍa-samīve puṇṇa-natthāsaṇe nivesiṃ pāya-soya-lakkheṇa pāe geṇhiṇa tammi kūvae pakkhivai.<sup>2</sup> tao so vivaṃjai.<sup>3</sup> evaṃ kālo vaccai<sup>4</sup> ṇaya-raṃ musantassa. cora-ggāhā taṃ ṇa sakkenti geṇhiṃ. tao ṇayare bahu-ravo jāo.<sup>5</sup> tattha ya Mūladevo rāyā puṇṇa-bhaṇiya-vihāṇeṇa jāo.<sup>6</sup> kahio ya tassa paṭṭheṃ takkara-vaiyaro, jāhā : ettha ṇayare pabhūya-kālo musantassa vaṭṭai kassai takkarassa, ṇa ya tīrai keṇai geṇhiṃ.<sup>7</sup> tā kareu kimpi uvāyaṃ. tāhe so annaṃ nagarārakkhiyaṃ ṭhavei, so vi ṇa sakkai coraṃ geṇhiṃ. tāhe Mūladevo sayāṃ nīlapaḍaṃ pāṇiṇa rattim niggato.<sup>8</sup> Mūladevo aṇajjanto egāe sabhāe nivaṇṇo acchai jāva, so Maṇḍiya-coro āgantum bhaṇai : ko ettha acchai ?<sup>9</sup> Mūladeveṇa bhaṇiyaṃ : ahaṃ kappāḍio. teṇa bhaṇnai : ehi, maṇūsaṃ karemi.<sup>10</sup> Mūladevo utṭhio. egaṃmi īsara-ghare khattaṃ khayaṃ.<sup>11</sup> su-vahuṃ davva-jāyaṃ ṇiṇeṇa Mūladevassa uvaṇṇa caḍāviyaṃ.<sup>12</sup> payattā ṇayara-

<sup>1</sup> palobheum from palobhei "entices, allures" causal (*pra+lubh*) ; form infin. used as gerund.

<sup>2</sup> agaḍa Pkt. word "well," "spring." nattha 'placed' (*nyasta*). nivesiṃ gerund of causal (*ni+viś*). soya 'washing' (*śauca*).

<sup>3</sup> vivaṃjai "perishes" (*vi+pad*).

<sup>4</sup> vaccai "goes, passes," generally referred to *vraj* (a case of *c* for *j*), but Pischel thinks possibly from *vrātya* so="tramps"; \**vrtyate* would be a simpler explanation. (cf. Pischel, Gr. § 202) H. bacnā.

<sup>5</sup> sakkenti. From *śak* either sakkei or sakkai.

<sup>6</sup> vihāṇa 'manner' (*vi+dhā*).

<sup>7</sup> vaiyaro 'story' (*vyatikara*). kassai (*kasya+api*). tīrai pass. from *√tī* 'is accomplished.'

<sup>8</sup> pāṇiṇa 'putting on' (*prā+vṛ*) pāṇomi, p.p. p. p. p. p. p. p. p.

<sup>9</sup> aṇajjanto 'unknown' pres. part. of *ñajjai* 'is known' pass. (*jñā*). nivaṇṇo (*ni+pad*). acchai 'stays' § 60. Pischel refers to *rechatī* (Gr. § 480. He quotes the other theories). āgantum gerund.

<sup>10</sup> kappāḍio 'pilgrim,' *kārpaṭika*. bhaṇnai pass. of bhaṇai.

<sup>11</sup> īsara 'rich man.'

<sup>12</sup> caḍāvia past part. caus. from caḍai which Hemacandra represents by *ā+ruh*. (cf. H. caṇ-nā). suvahuṃ=*subahuṃ*.

vāhīriyaṃ.<sup>1</sup> Mūladevo purao, coro asiṇā kaḍḍhīṇa<sup>2</sup> piṭṭhao ei. sampattā bhūmi-gharaṃ. coro taṃ davvaṃ ṇihaṇiṃ<sup>3</sup> āraddho. bhaṇiyā ya ṇeṇa bhaginī: eyassa pāhūṇayassa<sup>4</sup> pāya-soyaṃ dehi! tae kūva-taḍa-<sup>5</sup>sanniviṭṭhe āsaṇe ṇivesio. tae pāya-soya-lakkheṇa pāo gahio, kūve chuhāmi-tti.<sup>6</sup> jāva atīva-sukumārā pāyā, tae nāyaṃ, jah': esa koi aṇubhūya-puvva-rajjo vihalīy'āṅgo.<sup>7</sup> tie aṇukampā jāyā. tao tae pāya-tale saṇṇio: naṣsa tti mā mārijjihisi tti. pacchā so palāo. tae volo kao:<sup>8</sup> naṭṭho naṭṭho tti. so-y-asim kaḍḍhiṇa magge olaggo.<sup>9</sup> Mūladevo rāya-pahe aṣannikiṭṭhaṃ nāṭṭa caccara-siv'antario ṭhio.<sup>10</sup> coro taṃ siva-liṅgaṃ, esa puriso tti kām kaṅkamaṇa asiṇā duhā-kām<sup>11</sup> paḍiniyatto gao bhūmi-gharaṃ. tattha vasiṇa pahāyāe rayāṇe tao niggantūṇa gao bāhim. antar'āvaṇe tuṇṇagattam karei. rāiṇā purisehim saddāvio.<sup>12</sup> teṇa cintiyaṃ, jahā: so puriso ṇūṇaṃ ṇa mārio, avassaṃ ca esa rāyā bhavissai tti. tehim purisehim āṇio. rāiṇā abbhutṭhāṇeṇa pūio āsaṇe ṇivesāvio,<sup>13</sup> su-vahum ca

1 payattā=*pravruttāḥ*. vāhīriya=bāhīriya "outside."

2 kaḍḍhia 'drawn' from kaḍḍhai (H. 4. 187=*kṛṣ*); *kṛṣṭa* could give \*kaṭṭha thence \*kaḍḍha.

3 ṇihaṇiṃ 'to bury' (*ni + khaṇ*).

4 pāhūṇaya 'guest' (*prāghūrṇaka*).

5 taḍa 'edge.'

6 chuhai or chubhai "throws." Hemacandra=*kṣip*: rather from *kṣubh* cognate with English "shove."

7 vihalīya (*vihvalita*) 'trembling.'

8 saṇṇio (*saṃjñitāḥ*) 'made a sign.' mārijjai pass. of mārei "kills." palāo 'fled' past part. of palāyai 'flees.' volo=bolo 'a cry' in M. bolo='speech' cf. modern bōlā.

9 so-y-asim 'and he' (drawing his) 'sword' or *y* is merely a sandhi consonant. olaggo 'followed' means *anulagna*, but the form is *ava* or *apa* + *lagna*.

10 aṣ-sannikiṭṭhaṃ=*ati-saṃ-nikṛṣṭam*. caccara 'square' (*catvara*) Pischel. § 299. antario 'hidden.'

11 kaṅkamaa 'shaped like a heron's beak.' duhā kām 'having split' (*dvidhā kṛtvā*).

12 āvaṇa 'market.' saddāvio (*saddāpitaḥ*).

13 ṇivesāvio past part. of ṇivesāvei fuller form of ṇivesei.

piyaṃ ābhāsio saṃlatto : mama bhagiṇiṃ dehi tti. teṇa diṇṇā, vivāhiyā rāiṇā. bhogā ya se sampadattā.<sup>1</sup> kaisuvi<sup>2</sup> diṇesu gaesu rāiṇā Maṇḍio bhaṇio : davveṇa kajjaṃ ti. teṇa su-vahaṃ davva-jāyaṃ diṇṇaṃ. rāiṇā saṃpūjio. aṇṇayā puṇo maggio ; puṇo vi diṇṇaṃ. tassa ya corassa ativa sakkāra-sammāṇaṃ paṭiñjai.<sup>3</sup> eṇa pagāreṇa savvaṃ davvaṃ davāvio.<sup>4</sup> bhagiṇiṃ se pucchai ; tie bhannaṭti : ettiyaṃ ceva vittaṃ. tao puṇvāveiya-lekkhāṇusāreṇa<sup>5</sup> savvaṃ davvaṃ davāveṇa Maṇḍio sūlāe ārovio.

### Maṇḍio.

In the town Bernātaḍa there lived a beggar named Maṇḍio addicted to taking other people's property. He used to practise the beggar's art on the high-road, tied up in bandages, with a smear of grease, kept always wet, about his knee, to show that he suffered from a virulent sore. Mouching wearily around with his foot supported on a crutch he wandered at random. And at night he would dig a hole (in a wall) and taking a lot of property—to a cellar<sup>6</sup> in a corner of a garden near the town—would bury it there. And there lived his unmarried sister. In the middle of that cellar, there was a well. Anybody the thief brought with him to carry his loot, having allured him therewith, the sister would have sit down on a seat previously arranged at the edge of the spring, and then, taking hold of his feet on the pretence of washing them, she would tip him into the well. And so he perished. Thus time went on while he robbed the town. The thief-catchers were unable to catch him, and a great noise about it arose in the town.

Now Mūladeva had become king there in the manner related above. The citizens told him about the thief ; that a

<sup>1</sup> sampadattā (*saṃ + pra + dā*). se 'on her.'

<sup>2</sup> kaisuvi (*katiṣu + api*).

<sup>3</sup> sakkāra 'favour.' paṭiñjai 'employs' (*pra + yuj*).

<sup>4</sup> pagāra 'manner' (*prakāra*). davāvio past. part. caus. (*dā*).

<sup>5</sup> āveia past part. of āveei causal (*ā + vid*) lekkha 'list.'

<sup>6</sup> An underground room or *takkhāna* built for coolness in the hot season.



certain thief had been for some time robbing the town, and that nobody had succeeded in catching him—so he should devise some remedy. Thereupon he appoints another superintendent of the town police. He also is unable to catch the thief. Then Mūladeva himself put on a dark cloak and went out one night. Mūladeva goes and lies down *incognito* in a certain hall and stays there. The thief Maṇḍio comes and says, 'Who is it stopping here?' Mūladeva said, 'I am a pilgrim.' The other said, 'Come I will make a man of you.' Mūladeva got up. A hole was cut in a certain rich man's house. He took out a great quantity of plunder and piled it up on Mūladeva. They set out for the outskirts of the town. Mūladeva goes in front, the thief comes up behind with a drawn sword. They came to the cellar. The thief set to work to bury the loot, and he said to his sister, 'Wash the feet of this guest'; she set him on the seat placed on the edge of the well, and took hold of one of his feet as if to wash it, meaning to shove him into the well. As his feet were very delicate she perceived that this was some one who had enjoyed royalty and had sensitive limbs. She took pity on him, and made a sign on the surface of his foot. "Flee, lest you be slain." After that he made his escape. She raised a cry—"He's fled, he's fled," and the other drew his sword and pursued him down the road. Mūladeva finding he was very close to him on the highway, stood hidden behind a *lingam* in a square. The thief mistook this Śiva's *lingam* for a man, split it in two with his heron-bill sword, and went back to his cellar. He stayed there till the night grew light; and then he came out and went abroad. He plays the beggar in the market-place. The king sent men to summon him. He thought to himself, "so that fellow was not killed, and no doubt he will turn out to be the king."

The king rose to greet him, and made him take a seat. After several friendly remarks the king said to him, 'Give me your sister.' He gave her, and the king married her. Wealth was bestowed upon her.

When a few days had passed, the king said to Maṇḍio, 'I need some treasure.' So he gave him a good quantity. The king honoured him. Then again he asked, and again it was given. He lavishes the greatest favour and consideration on the thief. In this way he made him give all his wealth. He asks his sister. She said, he had just so much property. Then he caused all this wealth to be given away according to a list previously announced, and Maṇḍio he had impaled.

### Jain Māhārāṣṭrī.] Extract No. 16.

#### Domuha.

[Jacobi's No. V.]

Saṃpai Dummua-cariyaṃ.<sup>1</sup> atthi ih' eva Bhārahe vāse Kampillaṃ nāma puraṃ. tattha Hari-kula-vaṃsa-saṃbhavo Jao nāma rāyā. tassa Guṇamālā nāma bhāriyā. so ya rāyā tie saha rajja-sirim aṇuhavanto gamei kālāṃ. annayā atthāṇa-maṇḍava-tṭhienā pucchio dūo.<sup>2</sup> kim n'atthi mama, jaṃ anna-rāṇaṃ atthi? dūeṇa bhaṇiyaṃ: deva, citta-sabhā tumha n'atthi. tao rāṇā āṇattā thavaṇo,<sup>3</sup> jahā: lahuṃ citta-sabhaṃ kareha! āesaṇāṇantaraṃ samādhattā.<sup>4</sup> tattha dharāṇie khaṇnamāṇie kammagarehiṃ<sup>5</sup> pañcama-diṇe savva-yaṇāmao jal-aṇo-vva teyaśā jalanto diṭṭho mahā-maūḍo, sa-harisehiṃ siṭṭho<sup>6</sup> Jaya-rāṇo. teṇa vi parituṭṭha-maṇeṇaṃ nandī-rava-puvvayam uttārio bhūmi-vivarāo. pūiyā thavaī-m-āṇo<sup>7</sup> jahā'riha-vattha-m-aīhiṃ. theva-kāleṇa<sup>8</sup> vi nimṃyā uttuṅga-

<sup>1</sup> saṃpai "now" (*saṃprati*). Dummua=Do-muha 'two-faces.'

<sup>2</sup> atthāṇa 'audience hall' (*ā+sthā*). dūo 'envoy.'

<sup>3</sup> āṇattā 'commanded' (*ā+jñā*) § 125. thavaī 'architect' (*sthapati*).

<sup>4</sup> samādhattā 'begun' past pass. part. (*saṃ+ā+dhā*) for dha becomes dha, compare § 7. The derivation from ārabdha is quite impossible.

<sup>5</sup> dharāṇie khaṇnamāṇie 'during the excavations.' kammagara 'workman,' cf. Asoga.

<sup>6</sup> siṭṭho 'told' p.p. of sāhai (*śiṣṭa: \*śāsati*) § 125.

<sup>7</sup> thavaī-m-āṇo 'the architects, etc.' -m- is a sandhi consonant.

<sup>8</sup> theva 'little' (Pali theva) ~ *stip* 'drop.'

siharā citta-sabbhā. sohaṇa-dīṇe kao citta-sabbhāe paveso. ārovio maṅgaḷa-tūra-saddeṇa<sup>1</sup> appaṇo uttim'āṅge maūḍo. tap-pabhāveṇa do-vayaṇo so rāyā jāo. loeṇa<sup>2</sup> tassa Domuho tti nāmaṃ kayam.

aikkanto koi kālo. tassa ya rāiṇo satta tanayā jāyā. duhiyā me n'atthi tti Guṇamālā addhiim<sup>3</sup> karei. Mayañābhīhāṇassa jakkhassa icchai uvāiyam.<sup>4</sup> annayā ya pāriyāya-mañjari-uvalambha-suviṇa-sūiyā tise duhiyā jāyā. kayam ca vaddhāvanayam.<sup>5</sup> dinnam jakkhassa uvāiyam. kayam ca tīe nāmaṃ Mayanamañjarī kameṇa ya jāyā jovvanatthā.

io ya Ujjeṇīe Candapajjoya-rāyā. tassa dūeṇa sāhiyam, jahā: rāyā domuho jāo. Pajjoeṇa bhaṇiyam: kahaṃ? dūeṇa bhaṇiyam: tassa eriso maūḍo atthi; tammi ārovie do muhāṇi havanti. maudass' uvarim Pajjoyassa lobho jāo. dūyam Domuha-rāiṇo pesei:<sup>6</sup> eyam maūḍa-ṛayanam mama pesehi! aha na pesesi, jujjha-sajjo<sup>7</sup> hohi! Domuha-rāiṇā dūo bhaṇio Pajjoya-santio: jai mama jam maggiyam deha, to aham avi maūḍam demi. dūeṇa bhaṇiyam: kim maggaha? rāiṇā bhaṇiyam:

deha: Nalagiri hatthi

Aggibhirū tahā raha-varo ya |

Jāyā ya Sivā devi

lehāriya Lohajaṅgho ya ||

eyam Pajjoyassa rajja-sāram. paḍigao dūo Ujjeṇim. sāhiyam Pajjoyassa Domuha-santiyam paḍivayanam. kuddho<sup>8</sup> aīva Pajjoo, calio caūraṅga-baleṇa: donni lakkhā mayagalānam,<sup>9</sup> donni sahaṣṣā rahāṇam, pañca ajuyāṇi hayāṇam,

<sup>1</sup> tūra 'musical instrument.'

<sup>2</sup> loeṇā 'by the people' § 9.

<sup>3</sup> addhii "care, anxiety." (*adhrti*.)

<sup>4</sup> jakkhassa 'to a demon.' icchai 'promises.' uvāiyam 'offering' (*upa + ā + kr*).

<sup>5</sup> sūiya 'revealed' (*sūc*). Śaur. sūida. suviṇa 'dream.' pāriyāya = *pārijāta* "coral tree." vaddhāvanayam 'birth ceremony' *vardhāpana*.

<sup>6</sup> pesei 'he sends.'

<sup>7</sup> jujjha-sajjo 'ready for battle.'

<sup>8</sup> kuddho "wroth."

<sup>9</sup> mayagala 'elephant' (*madakala*).

satta kodio payāi-jaṇāṇaṃ.<sup>1</sup> anavaraya-payānaehim<sup>2</sup> patto Pañcāla-jaṇavaya-sandhim. iyaro vi Domuha-rāyā caūraṅga-bala-samaggo<sup>3</sup> nīharīo nayarāo. gao paḍisaṃmuhaṃ Pajjoy-assa. Pañcāla-visaya-sandhiḥ raio garuḍa-vūho<sup>4</sup> Pajjoṇa, sāgara-vūho Domuheṇa. tao saṃpalaggaṃ doṇha vi balāṇa jujjhaṃ. so maḍḍa-rayana-pahāveṇa ajeo<sup>5</sup> Domuharāyā. bhaggaṃ<sup>6</sup> Pajjoyassa balaṃ. bandhiūṇa Pajjoo pavesio nayaṃ. diṇṇaṃ calaṇe kaḍayaṃ.<sup>7</sup> suheṇa tattha Pajjoya-rāṇo vaccai kālo.

annayā diṭṭhā tena Mayaṇamañjarī. jāo gādhānuraṇo. tao kāmāgginā ḍajjhamāṇassa cintā-saṃtāva-gayassa voliyā<sup>8</sup> kahavi rāi. paccūse ya gao atthāṇaṃ. diṭṭho parimilāṇa-muha-sarīro Domuha-rāṇā; pucchio sarīra-paṭṭim, na dei paḍivayaṇaṃ. sāsaṇkeṇa ya gādhayaraṃ puṭṭho. tao dihaṃ nīsasiūṇa jampiyam<sup>9</sup> Pajjoṇa :

Mayaṇa-vasagassa, nara-vara vāhi-vighatthassa<sup>10</sup> taha ya  
mattassa |

kuviyassa marantassa ya lajjā dūrujjhiyā hoi ||<sup>11</sup> [eyam |  
tā jai icchasi kusalaṃ payaccha to Mayaṇamañjarim  
niya-dhūyam<sup>12</sup> me nara-vara na desi pavisāmi jalaṇaṃmi ||

tao Domuheṇa nicchayaṃ nāṇa dinnā. sohaṇa-dīṇa-mu-  
hutte kayaṃ paṇiggahaṇaṃ. kaivaya-dīṇehim dhario,<sup>13</sup>  
pūiūṇa visajjio, gao Ujjenim Pajjoo.

<sup>1</sup> payāi 'footsoldier' (*padātī*).

<sup>2</sup> anavaraya 'incessant.'

<sup>3</sup> samaggo 'complete.'

<sup>4</sup> raio=*racito*. vūha 'order of battle' (*vyūha*).

<sup>5</sup> ajeo 'invincible.'

<sup>6</sup> bhaggaṃ 'broken.'

<sup>7</sup> kaḍaya 'fetter' (*kaṭaka*).

<sup>8</sup> ḍajjhamāṇa 'being consumed.' voliyā 'passed,' cf. *bolei*.

<sup>9</sup> nīsasiūṇa 'sighing.' jampiyam (*jalpitaṃ*) § 37.

<sup>10</sup> vāhi 'illness' (*vyādhi*). vighattha 'consumed' (*vi + ghas*).

<sup>11</sup> kuvia 'angry.' dūr-ujjhiya 'left far behind.'

<sup>12</sup> dhūyam 'daughter,' dhūyā=M. dhūā Ś.Mg. dhūdā —\*dhūtā from  
\*dhuktā (Pischel, § 65).

<sup>13</sup> dhario 'waited' (*dhr*).

annayā āgao Inda-mahūsavo. Domuha-rāiṇā āiṭṭhā<sup>1</sup> naya-  
ra-jaṇā : ubbheha indakeuṃ<sup>2</sup> ! tao maṅgala-nandī-mahāraveṇa  
dhavala-dhaya-vaḍāho ḍoya-khiṅkhiṇi-jālāṃkio<sup>3</sup> avalam-  
biya-vara-malla-dāmo maṇi-rayana-mālā-bhūṣio ṇaṇāvīha-pa-  
lambamāṇa-phala-nivaha-ciñcaio<sup>4</sup> ubbhio indakeū. tao nac-  
canti naṭṭiyāo, gijjanti<sup>5</sup> sukai-raiyā kavva-bandhā, naccanti  
nara-saṃghayā, disanti diṭṭhi-mohaṇāiṃ indayālāiṃ, in-  
dayālino<sup>6</sup> ya dijjanti tambolāiṃ ; khippanti kappūra-kun-  
kuma-jala-chaḍā, dijjanti mahā-dāṇāiṃ, vajjanti muiṅgāi-  
āojjāiṃ.<sup>7</sup> evaṃ mahā-moṇa gayā satta vāsarā. āgayā  
puṇṇimā. pūio mahā-vicchaḍḍeṇa<sup>8</sup> kusuma-vatthāhiṃ Do-  
muha-rāiṇā indakeū. mahā-tūra-raveṇa annaṃmi diṇe paḍio  
meiṇie. diṭṭho rāiṇā amejjha-mutta-duggandhe nivāḍio jaṇeṇa  
pariluppamāṇo ya.<sup>9</sup> datṭhūṇa cintiyaṃ : dhir-atthu vijju-<sup>10</sup>  
reha-vva cañcalāṇaṃ parināma-virasāṇaṃ riddhīṇaṃ. eyaṃ  
cintayanto saṃbuddho, patteyabuddho<sup>11</sup> jāo. pañca-muṭṭhi-  
yaṃ loyaṃ kāṇa pavvaio.<sup>12</sup> *uktam ca :*

<sup>1</sup> āiṭṭhā 'commanded' (ā + dās).

<sup>2</sup> ubbheha 'erect' imperat. from ubbhei 'erects' from ubbha =  
ūrdhva (also uddha uḍḍha). For dhv becomes bbh compare dv becomes  
bb. bārasa 'twelve' = (dvādaśa). -keu 'banner.'

<sup>3</sup> dhaya = dhava. vaḍāho (-patāko). ḍoya "dāruhasta" ? 'clapper.'  
cf. Panj. ḍōi 'wooden ladle.'

<sup>4</sup> ciñcaio 'adorned,' Pkt. root.

<sup>5</sup> gijjanti 'are sung' § 135.

<sup>6</sup> indayālino 'magicians.'

<sup>7</sup> khippanti pass. of khivai 'throws' § 135. chaḍā 'abundance (chatā).  
vajjanti "are sounded" (vādyante). muiṅga 'drum.' āojja "musical  
instrument" (ātodya).

<sup>8</sup> vicchaḍḍa 'liberality' (vi + chṛd).

<sup>9</sup> amejjha 'impurity' (amedhya), mutta = mūtra, pariluppamāṇa 'being  
destroyed.'

<sup>10</sup> vijju "lightning."

<sup>11</sup> patteya-buddho = pratyeka-buddho 'one who obtains enlightenment  
all alone.' By analogy with paccūsa, etc., one might expect \*paccēya (cf.  
Pali paccēko). Pischel (Gr. § 281) explains patteya in this phrase, patte-  
yaṃ (= pratyekam) and patti in M. pattiaī, JM. AMg. pattiyaī,  
Ś. Mg. pattiādi = pratyādi as being derived not from prati but from  
\*parati \*parti, and compares Greek porti beside the ordinary protī.

<sup>12</sup> muṭṭhiya 'handful.' loya explained as luñcana 'plucking out (hair)'  
pavvaio 'he entered the Order' (pra + vraj).

jo indakeū suyalaṃkiyaṃ taṃ datṭhuṃ paḍantaṃ paviluppamaṇaṃ |  
 riddhiṃ ariddhiṃ samupehiyāṇaṃ Pañcāla-rāyā vi samikkha<sup>1</sup> dhammaṃ |

### Domuha.

Now comes the story of Double-face :—

In this land of Bhārata there is a town called Kampilla. There was a raja named Jaya born of the lineage of Hari. His wife was Guṇamālā. And he passed the time together with her enjoying his royal fortune. One day in the pavilion of the audience hall he asked an envoy, "What do I lack, that other kings have?" The envoy said, "Your Highness has no picture-gallery." Then the raja commanded his architects, saying, 'Quickly build a picture-gallery.' They started work immediately on the command. While the excavations for this work were going on, the workmen found on the fifth day a great diadem of all sorts of gems flashing with brilliance like fire, and in great glee reported this to Raja Jaya. He was very pleased, and had it taken out of the hole in the ground, after the recitation of a blessing. The architects and the rest were honoured with appropriate robes and the like. In a very short time a picture gallery with lofty pinnacles was completed. On an auspicious day came the opening ceremony. To the sound of happy music the raja placed the diadem on his head, and so shone with the light of a double countenance. So the people dubbed him "Double-face."

Some time passed, and there were born to the raja seven sons. Guṇamālā grieved that she had no daughter, and promised an offering to a demon named Mayaṇa. And then was born a daughter revealed to her in a dream in which she received a cluster of the Coral Tree. The birth ceremony was performed, and the offering given to the demon. They named

<sup>1</sup> samupehiyāṇaṃ gerund (*sam+ut+prekṣ*) shortened for *samuppe*<sup>o</sup> to scan. This verse is in AMg. quoted from āvaśyaka-niryukti 17. 44. samikkha "*samīkṣate*," i.e. for samikkhai which is regularly contracted in AMg. verse to samikkhe, but this would not scan here.

the baby Maṇḍa-mañjarī, and in course of time she grew to maid's estate.

Now king Candra-Pradyota of Ujjain was told by an envoy that the *raja* had become double-faced. "How?" asked Pradyota. The envoy said, "He has such a diadem, on putting it on he has two faces." Pradyota was filled with desire for that diadem. He sent a messenger to King Domuha, "Send me that jewel of a diadem! If you don't send it, prepare for battle." King Domuha said to Pradyota's messenger, "If you give me what I ask, I will give the diadem." The messenger said, "What are you asking?" The *raja* said, "Give me—there's the elephant Nalagiri, and the excellent chariot Agnibhīru, and the consort Queen Śivā, and the writer Lohajaṅgha."

This was the cream of Pradyota's kingdom. The messenger returned to Ujjain, and told Pradyota Domuha's answer. Pradyota was exceedingly angry and set out with an army of the four arms: two lakhs of elephants, two thousand chariots, fifty thousand horse, and seven crores of footsoldiers. He reached the frontier of the Pañcāla country by forced marches. King Domuha on the other side came out of the city with all his army, and went to meet Pradyota. On the Pañcāla frontier Pradyota took up the "Garuḍa" formation, and Doubleface the "Ocean" order. Then both forces joined issue. Through the puissance of that jewel of a diadem Doubleface was invincible. Pradyota's force was broken. Pradyota was bound and brought into the city. A ring was fixed on his foot. And there king Pradyota quietly passed his days.

One day he saw Maṇḍa-mañjarī. He became deeply enamoured. Then consumed with the fire of love, and fallen into a fever of thought he passed the night as best he could. At dawn he went to the audience-hall. King Domuha noticed his pale face and emaciated form, and asked what ailed him. He gave no answer. He was anxiously questioned more closely. Then with a deep sigh Pradyota quoted—

"The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that's wroth, and he that is on the point of death—has left modesty far behind. So if you wish my welfare, vouchsafe me this Mayanamañjari: if you give me not your own daughter, good sir, I shall enter the fire."

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers dance; poems composed by good poets are sung, crowds of people dance, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—"Out on the pomps of this world fleeting as a flash of lightning, ending in disgust!" As he thought thus he was enlightened, and became a Pratyeka-Buddha. Plucking out his hair in five handfuls he entered the Order. 'Tis said:

'What was an Indra-Banner, that he saw adorned, but fallen and plundered.

"And perceiving the pomp that was no pomp, Pañcāla's king discovered the Law."



**Jain Māhārāṣṭrī.] Extract No. 17.**

From an inscription found near Ghaṭayāla, a village situated about twenty miles north of the city of Jodhpur. Text and translation published in the Journal of the Royal Asiatic Society 1895, Vol. 27, p. 513. The inscription is dated Saṃvat 918. This probably refers to the Vikrama era, and is equivalent to about 861 A.D. It records that a chief named **Kakkuka** founded a Jain temple, established a market, and erected two pillars.

Om. Saggāpavagga-maggaṃ paḍhamam saṃyālāṇa kāraṇam  
devam |

ñisesa-durīa-dalaṇam paraṃ-gurum ṇamaḥa Jīṇa-nāham || 1.

Rahu-tilao paḍihāro āsī Siri-Lakkhano tti Rāmassa |

teṇa Paḍihāra-vanso samuṇṇaiṃ ettha sampatto || 2.

vippo Hariando bhajjā āsī tti khattiā Bhaddā |

tāṇa suo uppaṇṇo viro Siri-Rajjilo ettha || 3.

assa vi Nārahada ṇāmo jāo Siri-Nāhādo tti eassa |

assa vi taṇao Tāo, tassa vi Jasa-vaddhaṇo jāo. || 4.

assa vi Candua-ṇāmō uppaṇṇo Silluo vi eassa |

Jhoṭo tti tassa taṇuo, assa vi Siri-Bhilluo cāi || 5.

Siri-Bhilluassa taṇuo Siri-Kakko guru-guṇehi gāravio |

assa vi Kakkua-ṇāmo Dullahadeviē uppaṇṇo || 6.

Īsiviāsaṃ hasiaṃ, mahuraṃ bhaṇiaṃ, paloiaṃ sommaṃ |

ṇamayam jassa ṇa dīṇam ro [so] theo, thirā mettī || 7.

ṇo jampiaṃ, ṇa hasiaṃ, ṇa kaṃam ṇa paloiaṃ, ṇa sambha-  
riaṃ |

ṇa thiaṃ, ṇa paribbhamiaṃ, jeṇa jaṇe kaṃja-parihiaṃ || 8.

sutthā dutthā vi payā ahamā taha uttimā vi sokkheṇa |

jaṇaṇi vva jeṇa dhariā niccaṃ ṇiya-maṇḍale savvā || 9.

uaroḥa-rāa-macchara-lohehim i ṇāya-vajjiaṃ jeṇa |

ṇa kao donḥa viseso vavahāre kavī<sup>1</sup> maṇayam pi || 10.

diavara-dinṇānujjaṃ jeṇa jaṇam rañjiṇa saṃyalaṃ pi |

ṇimmacchareṇa jaṇiaṃ dutthāṇa vi daṇḍa-niṭṭhavanaṃ || 11.

<sup>1</sup> Read *kavi* or *kahavi*.

dhana-riddha-samiddhāṇa vi paūrāṇaṃ ṇīakarassa abbhahiyaṃ |  
lakkhaṃ saṃāṇa sarisantaṇaṇa taha jēṇa dīttāhiṃ || 12.

ṇava-ḥovvaṇa-rūa-pasāhiṇa sīṅgāra-guṇa-garukkeṇa |  
jaṇavaṃ-ṇijjāṃ alaḥḥāṃ jēṇa jaṇe ṇeṃa saṇcariyaṃ || 13.  
bālāṇa gurū taruṇāṇa taha saḥi gaṃvaṃyāṇa taṇao vva |  
iṃa-sucarīhi ṇiccaṃ jēṇa jaṇo pālio savvo || 14.

jēṇa ṇamanteṇa saṃā sammāṇaṃ guṇathuṃ kuṇanteṇa |  
jampanteṇa ṃa laliyaṃ diṇṇaṃ paṇaṇa dhāṇa-ṇivahaṃ || 15.

**Marumāḍa-Valla-Tamaṇī-pariaṇkā-ajja-Gujjarattāsu |**

jaṇio jēṇa jaṇāṇaṃ saccaria-guṇehiṃ aṇurāo || 16.

gahiṇa gohaṇāṃ, girimmi jālāu[lā]o pallio |

jaṇiāo jēṇa visame **Vaḍaṇāṇaṃ**-maṇḍale paṃaḍaṃ || 17.

ṇiluppala-dala-gandhā rammā māyanda-mahua-vindehiṃ |

vara-icchu-paṇṇa-cchaṇṇā eṣā bhūmi kaṃyā jēṇa || 18.

varisa-saesu a ṇavasūṃ aṭṭhārasaṃ'aggalesu Cettammi |

ṇakkhatte vihu-hatthe Buhavāre dhavala-bīe || 19.

siri-**Kakkueṇa** haṭṭaṃ mahājaṇaṃ vipa-paṃai-vaṇi-bahulaṃ |

**Rohinsakūa**-gāme ṇivesiyaṃ kitti-viddhi || 20.

**Maḍḍoarammi** ekko, bīo **Rohinsakūa**-gāmaṃmi |

jēṇa jasassa va puṇḍā ee tthambhā samutthaviā || 21.

teṇa siri-**Kakkueṇaṃ** Jīṇassa devassa duria-ṇiddalaṇaṃ |

kāraviyaṃ acalam imaṃ bhavaṇaṃ bhattie suha-jaṇaṃ || 22.

appiyaṃ eam bhavaṇaṃ siddhassa **Dhaṇēsarassa** gacchammi |

taha santa-Jamba-Ambaṃ-vaṇi-Bhāuḍa-pamuha-goṭṭhi || 23.

*Notes.*—Verse 1. Apavagga 'final beatitude' (*apa + vrj*). ṇī-  
sesa 'all' (*ṇīśesa*) § 63. duria 'sin' (*durita*).

V. 2. -paḍihāro 'door-keeper,' or name of clan. vāso, better  
spelling vaṃso.

V. 3. bhajjā 'wife' § 50.

V. 5. Inscription has -nāmā a mistake for -ṇāmo as in the next  
verse. cāl 'generous' (= *tyāgī*) cf. AMg. catta =  
*tyakta*. § 44. § 119. gāravio means *gauravitaḥ*  
'highly esteemed' cf. M. AMg. JM. gārava for M. Ś.  
gorava (= *gaurava*); Pali garu; Skt. *garīyas*.

V. 7. ṇamaṃ perhaps corrected to ṇamiyaṃ 'meekness.'  
theo=thevo 'little.'

- V. 9. payā=*prajāh*, niya=*nija*.
- V.10. uaroḥa 'favour' or 'ill-will, obstructiveness' (*upa* + *rudh*). macchara 'envy' cf. vaccha § 39. i=*iti*. In AMg. ti after a long vowel becomes i (Pischel § 93). In JM. maṇiyaṃ pi is more usual.
- V.11. dia 'twice-born.' § 42. niṭṭhavaṇaṃ 'infliction' (*niṭ* + *sthāpanam*) for short vowel cf. ṭhavei=*sthāpayati*. § 67.
- V.12. pāūra=*Ś. pora* (= *paura*) § 61. abbhahiaṃ=*abhyadhikam*. Kielhorn suggested sarisattanañca. =\**sa-dṛṣatvanam ca*; -tṇaṇa=*vedic-ivana* is common instead of -*tva*. (His translation of this verse is tentative and he notes that the wording of the original may be wrong.)
- V.13. garukka 'heavy with,' 'full of' =\**garukya* cf. Pali garu; Skt. *guruka* (Pischel § 299). jaṇavaṃ=*jana-pada*. ṇija=*nedya* 'to be blamed.' neṃa=*naiva*.
- V.14. gaṃa-vaṃa 'aged' (= *gata-vayas*); iṃa, JM. AMg. =*iti*.
- V.15. saṃa=*sadā*. paṇai=*pranayin*.
- V.16. Marumāḍa prob.=Mārwar. Gujjara=*Gurjara* 'Gūjar.' Here we have an older form of the modern 'Gujarāt.' -pariankā ajja has not been explained.
- V.17. goḥaṇa 'herd,' (*go-dhana*). palli 'hamlet.' jālāula=*jvālākula*, paṇaḍaṃ=*prakatam*, M. paada AMg. paḍaḍa.
- V.18. māyanda 'mango tree' (*mākanda*).
- V.19. aggala (= *argala*) used technically in dates, see *Indian Antiquary*, vol. xix, p. 61, note 52. vihu 'moon.' hattha=*Hasta* the constellation. bīa 'second,' AMg. JM. bīya bīya.
- V.20. mahājanaṃ as an adjective 'for merchants.' payai 'foot soldier,' also payai (*padāti*).
- V.23. appiaṃ (*arpita*). gaccha 'series,' 'lineage,' i.e. 'school.' goṭṭhī 'society.'

*Translation.*<sup>1</sup>—Om! Bow to the lord of the Jinas, who is the

<sup>1</sup> Follows what is apparently Kielhorn's. J.R.A.S. quoted above.

path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

- V. 2. The glorious Lakṣmaṇa, the ornament of the Raghus, was Rāma's doorkeeper; hence the *Pratihāra* clan has attained here to eminence.
- V. 3. There was a Brāhman named *Haricandra*; his wife was *Bhadra* of the Kshatriya caste. To them a valiant son was born, named *Rajjila*.
- V. 4. To him, again, *Narabhaṭa* was born, and to him *Nāhaḍa* (= *Nāgabhaṭa*); his son was *Tāta*, and his son, *Yaso-varādhana*.
- V. 5. To him *Canduka* was born, and to him *Śilluka*; his son was *Jhoṭo*, and his, the generous *Bhilluka*.
- V. 6. *Bhilluka's* son was *Kakko* highly esteemed for his noble qualities; and to him was born from *Durlabhadevī*, *Kakkuka*.
- V. 7. His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.
- V. 8. He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.
- V. 9. Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.
- V. 10. And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.<sup>1</sup>
- V. 11. Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.
- V. 12. Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like(?)<sup>2</sup>

<sup>1</sup> K. "transaction."

<sup>2</sup> "As much as was suitable (?)"

- V.13. Though adorned with the freshness of youth and beauty, and full of the sentiment of love, he never has behaved to people so as to incur men's reproaches, or without modesty.
- V.14. To children like a *guru*, to young men like a friend and to the aged like a son, by such good conduct has he constantly cherished everyone.
- V.15. Always showing respect with politeness, praising virtues, and speaking pleasantly he has given an abundance of wealth to those attached to him.
- V.16. By his good behaviour and virtues he has won the affection of the people in Marumāḍa, Valla, Tamaṇī, ....and Gujārāt.
- V.17. He has taken away the herds of cattle and has made a conspicuous illumination<sup>1</sup> of the villages on the mountain in the rugged *Vaṭanānaka* district.
- V.18. This land he has made fragrant with the leaves of blue lotuses, and pleasant with groups of mango and *madhuka* trees and has covered it with the leaves of excellent sugar-cane.
- Vv.19 and 20. And when nine hundred years were increased by the eighteenth, in Caitra, when the moon's nakshatra was Hasta, on Wednesday, the second lunar day of the bright half, the illustrious Kakkuka, for the increase of his fame, founded a market, fit for traders, crowded with Brāhmans, soldiers, and merchants at the village of *Rohinsakūpa*.
- V.21. He has erected like heaps of his renown these two pillars, one at Maḍḍoara, and another at the village of *Rohinsakūpa*.
- V.22. This illustrious Kakkuka piously has caused to be built this imperishable temple of the god Jina, which destroys sin and creates happiness.

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<sup>1</sup> K. "has boldly destroyed by fire,"

V.23. And he has entrusted this temple to the community presided over by the ascetics Jamba and Ambaṣa (?) and the merchant Bhākuṭa (?) in the *gaccha* of the holy *Dhaneśvara*.

Jain Māhārāṣṭrī.] Extract No. 18.

From story of Kālakācārya. Jacobi Z.D.M.G. Vol. 34 (1880), p. 262.

Failing to influence Gardabhilla the wicked King of Ujjain, who had the nun Sarasvatī conveyed into his harem, and then refused to give her up, Kālakācārya, the saintly brother of the nun, went abroad to contrive Gardabhilla's overthrow.

taṃ ca kuo vi nāūṇa niggao nayarīo sūri, aṇavarayaṃ ca gacchanto patto **Saga-kūlaṃ** ṇāma kūlaṃ.<sup>1</sup> tattha je sā-mantā, te **Sāhiṇo** bhaṇṇanti; jo sāmāntāhivāi sayala-narinda-vanda-cūdāmaṇi so **Sāhāṇusāhi** bhaṇṇai.<sup>2</sup> tao Kāлага-sūri ṭhio egassa Sāhiṇo samīve, āvajjio<sup>3</sup> ya so manta-tantāhiṃ. io ya aṇṇayā kayāi<sup>4</sup> tassa Sāhiṇo sūri-samanniyassa harisa-bhara-nibbharassa nāṇāviha-viṇoehiṃ ceṭṭhamāṇassa<sup>5</sup> samāgao paḍihāro, vinnattaṃ ca teṇa, jahā: "sāmi! Sāhāṇusāhi-dūo duvāre citṭhai." Sāhiṇā bhaṇiyam: "lahum pavesehi." pavesio ya vayaṇeṇa antaraṃ eva nisanno ya diṇṇāsane. tao dūeṇa samappiyam uvāyaṇam<sup>6</sup> taṃ ca datṭhūṇa nava-pāusa<sup>7</sup>-kāla-nahayalam va andhāriyam vayaṇam Sāhiṇo. tao

<sup>1</sup> kuo vi = *kuto'pi*. nāūṇa √ *jñā*, JM. usually does not cerebralise initial n. Saga-kūla 'the shore (land) of the Śakas'; for the form cf. Asoga.

<sup>2</sup> ahivai "overlord" Sāhi = *śāhi*, i.e. Pers. *šāh* or *šāhi*. This word, and also *śāhānusāhi* = Pers. *šāhanšāh* 'King of Kings,' occur in the Allahabad *prāśasti*. (Fleet, Gupta Inscriptions, No. 1, Samudra.). The context there indicates the use of these two terms in the West of India in connection with the Śakas.

<sup>3</sup> āvajjio (*ā + vṛj*).

<sup>4</sup> *itaś ca anyadā kadācī*.

<sup>5</sup> 'busying himself' (*ceṣṭ*).

<sup>6</sup> 'gift.'

<sup>7</sup> pāusa 'rains' (*prāvṛṣa*).

cintiyam: "hanti, kāmam apuvva-karaṇam uvalakkhijjai,<sup>1</sup> jao sāmī-pasāyam āgayam datthūna jalaya-damsanenaṃ va sihiṇo harisa-bhara-nibbharā jāyanti sevayā, so sāma-vayaṇo dīsai. tā pucchāmi kārāṇam" ti. etth' antarammi Sāhi-purisa-damsiya-vidahare<sup>2</sup> gao dūo. tao pucchiyam sūriṇā: "hanta, sāmī-pasāe samāgae kim uvviggo viva lakkhiyasi?" teṇa bhaṇiyam: "bhayavam, na pasāo, kim tu kovo samāgao: jao amha pahū jassa rūsai, tassa nām'ankiyam muddiyam churiyam patthavei.<sup>3</sup> tao kenai kārāṇeṇa amho' varim<sup>4</sup> rūsiūṇa pesiyā esā churiyā. eṭe ya appā amhehim ghāiyavvo:<sup>5</sup> ugga-daṇḍo tti kāūṇa na tav-vayaṇe viyāraṇā kāyavvā." sūriṇā bhaṇiyam: "kim tujjha ceva ruṭṭho, uyāhu<sup>6</sup> annassa vi kassa vi?" Sāhiṇā bhaṇiyam: "mama vajjiyāṇam anne-sim pi pañcāpau-rīṇam, jao dīsai chan-naumim imie satthiyāe aṅko tti." sūriṇā jampiyam: "jai evam, tā mā appāṇam viṇāsehi." teṇa bhaṇiyam: "na pahūṇā ruṭṭheṇa kulakkhayam antareṇa chuṭṭijjai<sup>8</sup>; mae puṇa maṇa sesakulassa khemaṃ bhavai." sūriṇā bhaṇiyam: "jai vi evam, tahā vi vāharesu<sup>9</sup> niya-dūya-pesaṇeṇa pañcāpauṇim pi rāyāṇo: jeṇa **Hinduga**-desam vaccāmo."<sup>10</sup> tao teṇa pucchio dūo, jahā: "bhaddā! ke te anne pañcāpauṇi rāyāṇo, jesim kuvio devo?" teṇa vi savve niveiyā. tao dūyam visajjiūṇa savvesim pi pesiyā patteyam<sup>11</sup> niya-dūyā, jahā: "samāgacchaha mama samīve, mā niya-jiviyāim pariccayaha, aham savvattha bhali-

<sup>1</sup> hanti=hanta. uvalakkhijjai pass. of uvalakkhei (*upa + lakṣ*).

<sup>2</sup> -vidahara apparently "rogues' hall" (*\*vīta-ghara*).

<sup>3</sup> patthavei 'sends' caus. (*pra + sthā*).

<sup>4</sup> uvarim=uvari.

<sup>5</sup> eṭe ins. fem. 'with this.' ghāiyavva fut. part. from caus. of *han*.

<sup>6</sup> uyāhu 'or' (*utāho*).

<sup>7</sup> chan-naumim 96th. satthiā 'weapon' (*śastrikā*), 'for the number of his weapon appears as 96th.'

<sup>8</sup> chuṭṭijjai pass. ✓*chuṭ* 'cut off, leave off' cf. H. *chūṭnā*, *chuṭṭi*.

<sup>9</sup> vāharesu 'summon' (*vi + ā + hr*).

<sup>10</sup> Hinduga=Pers. Hinduk. vaccāmo "we are going."

<sup>11</sup> patteyam 'severally' *pratyekam*.

ssāmi.”<sup>1</sup> tao te dupariccayanīyattanāo<sup>2</sup> pāṇāṇaṃ savva-sāmaggiṃ kāūṇa āgayā jhaḍa tti<sup>3</sup> tassa samīvaṃ, te ya samāgae daṭṭhūṇa teṇāvi pucchiyā sūriṇo: “bhayavaṃ kiṃ amhehiṃ sampayaṃ kāyavvaṃ?” sūrihiṃ bhaṇiyaṃ: “sa-bala-vāhaṇā uttariūṇa **Sindhuṃ** vaccaha **Hinduga**-desaṃ. tao samāruhiūṇa jānavattesu<sup>4</sup> samāgayā **Suratṭha**-visae. etth’ antarammi ya samāgao pāusa-samao; tao duggamā magga tti kāuṃ **Suratṭha**-visao chaṇṇaui-vibhāgehiṃ vibhañjiūṇa ṭhiyā tatth’ eva.

[Then came the Autumn—elaborately described.]

evaṃvīhaṃ ca saraya-kāla-sirim<sup>5</sup> avaloiūṇa niya-samīhiya-siddhi-kāmeṇa bhaṇiyā te **Kālaya**-sūriṇā, jāhā: “bho, kiṃ evaṃ nirujjamaṃ ciṭṭhaha?” tehiṃ bhaṇiyaṃ: “āisaha kiṃ puṇo karemo.” sūriṇā bhaṇiyaṃ: “giṇhaha **Ujjenim**, jao tīe paḍibaddho pabbhūo **Mālava**-deso: tattha pajjattīe tumhāṇaṃ nivvāho<sup>6</sup> bhavissai.” tehiṃ bhaṇiyaṃ: “evaṃ karemo: paraṃ n’atthi sambalayaṃ, jamhā<sup>7</sup> eyamma dese amhāṇaṃ bhoyāṇa-mettaṃ ceva jāyaṃ.” tao sūriṇā joga-cuṇṇa-cahuṇṭiyā-metta-pakkheveṇa suvaṇṇi-kāūṇa savvaṃ kumbhakārāvaṇaṃ bhaṇiyā:<sup>8</sup> “evaṃ sambalaṃ giṇhaha.” tao te taṃ vibhañjiūṇa savva-sāmaggiṃ paṭṭhiyā **Ujjenim** pai.<sup>9</sup> antare ya je ke vi **Lāḍaya**-visaya-rāyāṇo, te sāhettā<sup>10</sup> paṭṭā **Ujjeni**-visayasandhiṃ. tao **Gaddabhillo** parabalaṃ āgacchantam

<sup>1</sup> bhalissāmi fut. of bhalai=bharai., either from =bhṛ ‘take care of’ or from smṛ through \*mharai.

<sup>2</sup> =duḥparītyajānīyatoṣṭ.

<sup>3</sup> jhaṭ itī.

<sup>4</sup> jānavatta ‘vessel’ (*yānapātra*), § 92.

<sup>5</sup> saraya ‘autumn’ (*śarad*).

<sup>6</sup> nivvāho ‘abundance, livelihood’ (*nirvāha*). pajjatti ‘sufficiency’ (*paryūpti*).

<sup>7</sup> sambalayaṃ ‘stores, supplies’ (*sambalaṃ*). jamhā abl. sing. (*yaśmāt*) used adverbially ‘since.’

<sup>8</sup> cuṇṇa ‘powder’ H. cūṇ. cahuṇṭiyā ‘a pinch.’ cf. H. cyōṭī, Panj. cūṇḍhī.

<sup>9</sup> pai=prati.

<sup>10</sup> sāhettā gerund of sāhei=sāhai (*śasti*) ‘telling, summoning.’ **Lāḍaya**, i.e. **Lāṭa**=S. **Gujarāt**.



soṭṭa mahābala-sāmaggi niggao patto ya visaya-sandhim.  
tao doṇhaṇ pi dapp'-uddhara-sennāṇaṇ laggam āohaṇaṇ.<sup>1</sup>

*Translation.*

When the sage by some channel came to know of this, he departed from the city, and travelling without stopping he came to the land called the Land of the Śakas. Those who are chiefs there, are called Shāhīs, and he that is overlord of the chiefs, the crest-jewel of the whole bevy of princes, is styled Shāhānushāhi. Then the Kālaka sage abode with one of the Shāhīs, and won his favour by charm and spell. Now once upon a time when this Shāhi was with the sage and full of great delight was passing the time with various amusements, the porter entered and made this announcement, "My lord, a messenger from the Shāhānushāhi is standing at the door." The Shāhi said: "Bring him in at once." At the word he entered and sat down on the seat given him. Then the messenger handed over a present. At the sight of this the Shāhi's face grew black as the sky at the beginning of the rains. Then thought (the sage), "Well, surely this seems an extraordinary thing; for servants when they see a mark of favour sent by their master become filled with great joy like peacocks at the sight of clouds—but his face is black. I will ask him the reason." Meanwhile the messenger went to the quarters (?) shown him by the Shāhi's people. Then the sage asked: "Come now, why do you seem distressed at the coming of a favour from your lord?" He replied: "Your Reverence, this is no favour, but a mark of his anger that has come. For with whomever our king is wroth, to him he sends a dagger marked with his name, so for some reason or other being wroth with us, he has sent this dagger; and with this same must I slay myself. His word may not be gainsaid under pain of dreadful punishment." The sage said: "Is he wroth with you only, or with some other also?" The Shāhi said: "With ninety-five other kings besides myself for the weapon is marked with the number 96."

<sup>1</sup> uddhara=uddhura. āohaṇa 'battle' (ā + yudh).

Quoth the sage : " If that is so, do not do away with yourself." The other said : " When the king is enraged, he does not stop short of destroying a family, but when I am dead, the rest of my family will be left in peace." The sage said : " If that is so, send the word to all the ninety-five kings by your own messenger, that you are going to the Hinduk country." Then he questioned the messenger thus, " Good sir, who are the other five and ninety kings with whom His Majesty is angry ?" He gave all their names. Then dispatching a messenger he sent his own message to them all severally, saying, " Come to me, do not abandon your lives, I will take thought for everything." Then they came to him straightway with all their gear, for it is hard for a man to abandon his life, and seeing they had arrived, he asked the sage : " Your Reverence, what are we to do now ?" The sage replied : " Cross the Indus with troops and transport and go to the Hinduk country." Then they embarked on vessels and reached the district of Surat, and in the meanwhile the rainy season arrived. Then finding the roads were difficult, they divided the district of Surat into ninety-six parts and stayed there.

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Observing the glory of the autumn season as described above, the Kālaka sage, with the desire of fulfilling his own wish, said to them : " Ho, why are you idling here ?" Said they : " Direct us what we should do."

The sage said : " Capture Ujjain, for that is the key to the Mālava country ; there you will find subsistence in abundance." They said : " We will do so ; but we have no supplies, for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by simply sprinkling it with a mere pinch of magic powder and said to them : " Take this as supplies."

So they divided it and with all their gear set out for Ujjain. And meantime all the kings of the Lāṭa region, these they summoned and arrived at the frontier of the Ujjain country.

Then Gardabhilla, hearing of the approach of a hostile army,

went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

### Ardha-Māgadhi.] Extract No. 19.

#### Udāyaṇa.

[Jacobi No. III, Portions.]

(p. 28) teṇaṃ kāleṇaṃ teṇaṃ samaeṇaṃ Sindhu-Soviresu jaṇavaesu Viyabhae nāmaṃ nayare hotthā ; <sup>1</sup> Udāyaṇe nāmaṃ rāyā, Pabhāvai devī. tise jeṭṭhe putte Abhiṇ nāmaṃ juvva-rāyā hotthā ; niyae bhāiṇeṇṇe <sup>2</sup> Kesi nāmaṃ hotthā. se naṃ Udāyaṇe rāyā Sindhu-Sovira-pāmokkhāṇaṃ <sup>3</sup> solasaṇhaṃ jaṇavayāṇaṃ Viyabhaya-pāmokkhāṇaṃ tiṇhaṃ tevaṭṭhiṇaṃ nayara-sayā-  
naṃ <sup>4</sup> Mahaseṇa-pāmokkhāṇaṃ dasaṇhaṃ rāyāṇaṃ baddha-  
maudāṇaṃ viṇṇa-seya-cāmara-vāya-viyanāṇaṃ annesiṃ ca  
rāisara-talavara-pabhiṇaṃ āhevaccāṃ kuṇamāṇe viharai.<sup>5</sup>  
evaṃ ca tāva eyaṃ.

\* \* \* \* \*

The tale then switches into Jain Māhārāṣṭri and tells of Kumāranandī the uxorious ('itthilolo') goldsmith who collected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island. Eventually the story comes round to Udāyaṇa, and we are told in Ardha-Māgadhi (i.e., scripture language), of his conversion.

(p. 32.) tae naṃ se Udāyaṇe rāyā annayā kayāi posahasālāe posahie ege abīe pakkhiyaṃ posahaṃ sammaṃ paḍiḍā-

<sup>1</sup> Viyabhae = *Vitabhayo*, nom. sing. in *e* being a characteristic of this Prakrit. hotthā 3rd sing. aor. ātm. of ho = *bhava-*, used also of other persons and numbers.

<sup>2</sup> bhāiṇeṇṇa 'sister's son' (*bhāṇineya*). niyaya = niya 'own' (*nija*).

<sup>3</sup> pāmokkha (*pramukha*).

<sup>4</sup> tevaṭṭhi 'sixty-three' (also tesaṭṭhi). saya 'hundred' (*śata*) § 112. Apparently means "of 363 towns."

<sup>5</sup> viṇṇa 'bestowed' (*vi + tṛ*). seya 'white' (*śveta*). viyaṇa 'fanning' (*viḥ*). annesiṃ gen. pl. 'of others' (M. has *annāṇaṃ*). rāisara 'princes' (*rājesvara*). talavara 'chief.' talāro in *Deśi-nāma-mālā* = '*nagarāraḥka*.' āhevaccāṃ 'overlordship' (*ādhipatyam*). kuṇamāṇe ātm. pres. part. of kuṇai.

garamāṇe viharai.<sup>1</sup> tao tassa puvvarattāvaratta-kāla-sa-  
mayam̐si jāgariyaṃ karemaṇassa eyārūve ajjhatthie samup-  
pajjithā:<sup>2</sup> dhannā naṃ te gāma-nagarā, jattha naṃ samaṇe  
Vīre viharai, dhammaṃ kahe; dhannā naṃ te rāisara-pabbho,  
je samaṇassa Mahāvīrassa antie kevali-pannattaṃ dhammaṃ  
nisāmenti,<sup>3</sup> evaṃ pañcāṇupvayaṃ satta-sikkhāvaiyaṃ sāvaga-  
dhammaṃ duvālasa-vihaṃ<sup>4</sup> paḍivajjanti, evaṃ muṇḍā bha-  
vittā āgārāo anagāriyaṃ pavvayanti.<sup>5</sup> taṃ jai naṃ samaṇe  
bhagavaṃ Mahāvīre puvvāṇupuvvaṃ dūjjamāṇe ih' eva  
Viyabhae āgacchejjā,<sup>6</sup> tā naṃ aham avi bhagavao antie muṇḍe  
bhavittā jāva pavvaejjā. tae naṃ bhagavaṃ Udāyaṇassa  
eyārūvaṃ ajjhatthiyaṃ jānittā Campāo paḍinikkhamittā, jeṇ'  
eva Viyabhae nayare, jeṇ' eva Miyavaṇe ujjāṇe, teṇ' eva  
viharai. tao parisā<sup>7</sup> niggayā Udāyaṇe ya. tae naṃ Udāyaṇe  
Mahāvīrassa antie dhammaṃ soccā haṭṭha-tutṭhe evaṃ vayā-  
si:<sup>8</sup> jaṃ navaraṃ jeṭṭha-puttaṃ rajje ahisiñcāmi, tao naṃ  
tubbhaṃ antie pavvayāmi. sāmī bhaṇai: ahāsuhaṃ, mā paḍi-  
bandhaṃ karehi! tao naṃ Udāyaṇe ābhīgiyaṃ haṭṭhi-ṛayaṇaṃ  
duruhittā<sup>9</sup> sae gihe āgae. tao Udāyaṇassa eyārūve ajjhatthie

<sup>1</sup> kayāi=*kadūcit*. posaha 'fast' (*upavasatha*) § 74. a-bīe 'without a second,' pakkhiyaṃ 'fortnightly,' sammaṃ (*samyak*). paḍijāgaramāṇa 'keeping vigil,' 'performing religious duty.'

<sup>2</sup> puvvaratta 'first part of the night,' avaratta 'second half of the night,' karemaṇa atm. pres. part. from karei. eyārūva 'of this form.' ng'hatthiya 'thought' (*ādhyātmika*). samuppajjithā, aorist (*sam+ud+ad*) cf. hotthā 'was.'

<sup>3</sup> kevali 'possessing supreme or absolute knowledge.' -pannattaṃ (*prajñaptam*). nisāmenti 'hear' (*ni+śam*).

<sup>4</sup> aṇuvvayaṃ 'ordinance' (*anuvrata*); 5 commands for laymen, Jain technicality. sikkhāvaiya 'precept' (*\*śikṣāpadika*). duvālasa 'twelve.'

<sup>5</sup> bhavittā gerund § 112. āgāra 'house.'

<sup>6</sup> puvvāṇupuvvaṃ 'in succession.' dūjjamāṇa 'wandering' (*du*) āgacchejjā, opt.

<sup>7</sup> parisā 'community' (*pariṣad*).

<sup>8</sup> soccā 'having heard' (*śrutvā*). cf. caccara=*catvara*. JM. haṭṭha=*hr̥ṣṭa*. vayāsi 'spoke,' aorist (*vad*).

<sup>9</sup> ābhīgiya (*ābhīyogika*) sometimes a kind of deity 'belonging to the heavenly service.' Here Jacobi suggests a *state* elephant. duruhittā 'having mounted' (*\*uduruḥ* for *ud+ruḥ*).

jāe: jai naṃ Abhiṃ kumāraṃ rajje t̥havittā pavvayāmi, to Abhi rajje ya raṭṭhe ya jāva janavae ya māṇussaesu ya kāma-bhogesu mucchie anāiyaṃ anavayaggaṃ saṃsāra-kantāraṃ anupariyattissai.<sup>1</sup> taṃ seyaṃ khalu me niyagaṃ bhāiṇejjaṃ Kesīṃ kumāraṃ rajje t̥havittā pavvattae.<sup>2</sup> evaṃ saṃpehettā<sup>3</sup> sobhaṇe tihi-karaṇa-muhutte koḍumbiya-purise ya saddāvēttā<sup>4</sup> evaṃ vayāsi: khippāṃ eva Kesissa kumārassa rāyābhiseyaṃ uvat̥ṭhaveha!<sup>5</sup> tao mahiddhi<sup>6</sup> abhisitte Kesī kumāre rāyā jāe jāva pasāsemāṇe viharai. tao Udāyaṇe rāyā Kesīṃ rāyaṃ āpucchai: ahaṇ-naṃ, devānuppiyā,<sup>7</sup> saṃsāra-bha'uvviggo pavvayāmi. tao Kesī rāyā koḍumbiya-purise saddāvēttā evaṃ vayāsi: khippāṃ eva Udāyaṇassa ranno mah'atthaṃ mah'arihaṃ nikkhamanābhiseyaṃ uvat̥ṭhaveha! tao mahayā vibhūie abhisitte siviārūḍhe<sup>8</sup> bhagavao samīve gantūṇa pavvaie jāva bahūṇi cautta-chat̥ṭh'-at̥ṭhama-dasama-duvālasa-mās'addhamāsāṇi tavo-kammāṇi kuvvamāṇe<sup>9</sup> viharai.

(p. 34) tao se Udāyaṇe anagāre bahūṇi vāsāṇi sāmaṇṇa'pariyāgaṃ pāṇittā sat̥ṭhiṃ bhattāṃ anasaṇāe cheettā<sup>10</sup> jass'

<sup>1</sup> mucchiya 'greedy' (*mūrch*). anāiya 'without beginning,' anavayagga 'without end,' lit. 'having the point not bent' (*anamadagra*=Pali *anamatagga* Pisch. §251). anupariyattissai 'will wander through' (*anu+pari+vrt*).

<sup>2</sup> seyaṃ 'better' (*śreyas*). pavvattae, infin.

<sup>3</sup> saṃpehettā 'having pondered over' (*saṃ+pra+ikṣ*). This treatment of *kṣ* especially in the root *ikṣ* is common in AMg. JM. *anurhanti*=*anuprekṣante*. *dāhiṇa*=*dakṣiṇa* occurs also in M. and Śaur. *jā-*

<sup>4</sup> koḍumbiya 'belonging to the family.' saddāvēttā, gerund of saddāveī caus. of saddeī nominal from sadda (*śabda*).

<sup>5</sup> khippāṃ eva (*ksipram eva*) AMg. regularly lengthens *a* of final *-am* before enclitic *eva*: juttāṃ eva=*yuktam eva* (Pischel § 28). uvat̥ṭhaveha caus. (*upa+sthā*)

<sup>6</sup> iddhi=*ṛddhi*.

<sup>7</sup> devānuppiyā, voc. sing. deva+anuppiya.

<sup>8</sup> siviā 'pālki' (*śibikā*).

<sup>9</sup> kuvvamāṇe cf. karemaṇassa and kuṇamāṇe above.

<sup>10</sup> sāmaṇṇa abstract of samaṇa (*śramaṇa*). pariyāga 'wandering' means *pariyāya*; another form is *pariyāya*. Pischel doubts derivation from *pariyāyaka*, suggests \**pariyāva* with *ga* for *va* (cf. AMg. *juvala*=*yugala*), so also AMg. JM. *pajjava*=*pariyāyā*; JŚ. *pajjaya*. pāṇittā 'having ful

atthāe<sup>1</sup> kirai nagga-bhāve muṇḍabhāve, taṃ attham patte  
jāva dukkha-pahīṇe tti.

\* \* \* \* \*

tae naṃ Abhii-kumārassa puvvarattāvaratta-kāla-sama-  
yamsi evaṃ ajjhatthie jāe: ahaṃ Udāyaṇassa jeṭṭhaputte  
Pabhāvaie attae; maṃ rajje atthāvetṭā Kesin rajje thāvetṭā<sup>2</sup>  
pavvaie. imenaṃ mānuseṇaṃ dukkheṇaṃ abhibbhūe samāne<sup>3</sup>  
Viyabhayaṃ niggacchittā Campāe Koṇiyaṃ uvasampajjittāṇaṃ  
viula-bhoga-samannāgae yāvi hotthā.<sup>4</sup> se naṃ Abhii kumāre  
samaṇovāsae<sup>5</sup> abhigaya-jivājīve Udāyaṇeṇaṃ raṇṇā samaṇu-  
baddha-vera yāvi hotthā. tao Abhii kumāre bahūiṃ vāsaiṃ  
samaṇovāsaga-pariyāgaṃ pāṇittā addhamāsiyāe samlehaṇāe  
tīsaṃ<sup>6</sup> bhattāiṃ cheettā tassa thāṇassa aṇāloiya-paḍikkante  
kālaṃ kiccā<sup>7</sup> Asurakumārattāe uvavanno. egaṃ paliovamaṃ  
thīi<sup>8</sup> tassa; Mahāvidehe sijjhihi tti.<sup>9</sup>

### Translation.

#### Udāyaṇa.

At that period and at that very time there was a city Vita-  
bhaya by name in the countries of Sindh and Sauvira. Udā-  
yaṇa was the king thereof, and Prabhāvatī his queen whose  
eldest son was crown prince, Abhiṇit by name. He had a  
nephew named Keśin. Now that Udāyaṇa the king was wield-  
ing the overlordship of sixteen countries whereof Sindh and

filled' (*pra + āp*). aṇasaṇa 'fasting,' cheettā 'having cut' cf. *chettum*  
M. Jm. chēttūṇa (\*chēttettā chetettā).

<sup>1</sup> atthāe 'on account of.'

<sup>2</sup> attae 'son' (*āmajah*). thāvetṭā, gerund caus. (*sthā*).

<sup>3</sup> samāṇa 'being.'

<sup>4</sup> uvasampajjittāṇaṃ gerund (*upa + sam + pad*). samannāgaya 'pro-  
vided with' (*sam + anu + ā + gam*). yāvi (*ca + api*).

<sup>5</sup> samaṇovāsaya 'lay believer.'

<sup>6</sup> samlehaṇā 'final mortification' (before death) (*samlekhana*). tīsaṃ  
'thirty.'

<sup>7</sup> aṇāloiya-paḍikkanta 'unrepented and unconfessed' (*aṇālocita-pratik-  
rānta*). kiccā gerund (*kr*).

<sup>8</sup> paliovama = *palyopama*, a very high number. thīi 'durance' § 12.

<sup>9</sup> sijjhihi 'will be fulfilled,' fut. of sijjhai, i.e. 'will attain perfection.'

Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vitabhaya as the chief, of ten crowned *rajas* of whom Mahāsena was the chief, granted the right of fanning with white *chauris*, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyaṇa fasted in the hall of fasting, all alone, the fortnightly fast, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this : rich are those villages and towns, wherein the ascetic Vira dwells, and declares the law ; rich are those princes, and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the twelvefold Disciples' Law, consisting of the Five Ordinances and the Seven Precepts, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vitabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyaṇa's departed from Campā and took up his abode near that very town of Vitabhaya, where the Deer-park was, and the community came out, and also Udāyaṇa. Then Udāyaṇa having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows : "I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee." The master said : "Please make no obstacle !" Then Udāyaṇa mounted a splendid state elephant and went within his house. Then there came to Udāyaṇa such a thought as this : "If now I put Prince Abhiṣit on the throne, and enter the Order, then Abhiṣit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśin on the throne before I enter the Order." Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus : "Quickly prepare

the coronation of Prince Keśin." Then with great pomp Prince Keśin became king, and continued reigning. Then King Udāyana took leave of King Keśin: "I now, Oh beloved of the gods, disquieted by the fear of rebirth, will enter the Order." Then King Keśin summoned the men of his household and said: "Quickly prepare a rich and sumptuous ceremony of initiation for King Udāyana."

Then was he consecrated with great *éclat*, and getting into a palanquin went into the presence of the holy one and entered the Order, and continued to perform many an act of penance, fasts of the fourth, sixth, eighth, tenth and twelfth,<sup>1</sup> those of the half-months, months and the like.

Then that Udāyana having for many years fulfilled the ascetic's vow of homeless wandering, and in his fasting having cut off sixty meals, he attained that end, for the sake of which a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to Abhijit as follows: "I am the eldest son of Udāyana, the son of Prabhāvatī. Setting me aside, he has set Keśin on the throne, and entered the Order." Overwhelmed by this human trouble, he left Vitabhaya and found his way to Koṇiya in Campā where he was provided with plentiful enjoyments. Now that Prince Abhijit was a lay believer with a knowledge of the living and the dead, and he retained an enmity against the King Udāyana. Then Prince Abhijit having for many years fulfilled the wandering of a lay adherent, having cut off thirty meals in the half-monthly final mortification, and having his deeds of that stage unconfessed and unrepented met his fate to become a Demon prince. The duration thereof is one myriad; he will attain perfection in great Videha.

**Ardha-Māgadhi.]**

**Extract No. 20.**

From the Seventh Lecture of the *Uvāsagadasāo*.

(180). Polāsapure nāmaṃ nayare, Sahassambavaṇe ujḡaṇe.

Jiya-sattū rāyā.

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<sup>1</sup> To last 1, 2, 3, 4 and 5 days.



- (181). Tattha ṇaṃ Polāsapure nayare Saddāla-putte nāmaṃ kumbhakāre Ājiviovāsae<sup>1</sup> parivasai. Ājiviya-samayamsi<sup>2</sup> laddh'atthe gahiy'atthe pucchiy'atthe viṇicchiy'atthe abhigay'atthe atthi-mimja-pemāṇu-rāga-ratte<sup>3</sup> ya "ayam āuso,<sup>4</sup> Ājivia-samae atthe ayam param'atthe, sese aṇatthe" tti Ājiviya-sama-ṇaṃ appāṇaṃ bhāvēmaṇe viharai.
- (182). Tassa ṇaṃ Saddālaputtassa Ājiviovāsagassa ekkā hiranna-koḍi nihāṇa-pauttā, ekkā vaḍḍhi-pauttā, ekkā pavittthara-pauttā, ekke vae dasa-go-sāhassie-ṇaṃ vaṇaṇaṃ.<sup>5</sup>
- (183). Tassa ṇaṃ Saddālaputtassa Ājiviovāsagassa Aggimittā nāmaṃ bhāriyā hotthā.
- (184). Tassa ṇaṃ Saddālaputtassa Ājiviovāsagassa Polāsa-purassa nayarassa bahiyā pañca kumbhakārāvaṇa-sayā hotthā. Tattha ṇaṃ bahave purisā diṇṇa-bhai-bhatta-veyaṇā kallākallim<sup>6</sup> bahave karae ya vārae ya pihadae ya ghaḍae ya addha-ghaḍae ya

<sup>1</sup> Ājiviovāsae, 'an adherent, follower (*upāsaka*) of the Ājivikas.' The Ājivika sect was founded by Gosāla, the son of Maṅkhali, a contemporary of Mahāvira. Gosāla's doctrine was "that there is no such thing as exertion or labour or power or vigour or manly strength, but all things are unalterably fixed." *Uvāsaga-d.*, VI, 166. (*Vide* Hoernle's note, 253.)

<sup>2</sup> "in the doctrine," loc. sing. § 92. v.

<sup>3</sup> *mimja*, 'marrow': Panjabi *miñjh*, *mijjh*: Sindhi *miju*: Guj. *mij*. H. *mīgī* (Skt. *majjā*). Hoernle translates "being filled with a passionate love towards them as for the most excellent thing," i.e. as in his note "as for the marrow of bones." The marrow is rather the physical basis of passion, not its object.

<sup>4</sup> *āuso* 'longlived' voc. (Skt. base *āyusmat*) used as a title of respect. Hoernle, following the commentary on another passage, takes *ayamāuso* together, this being the form of address used by a teacher to his pupil.

<sup>5</sup> *vae* 'herd' (*vrajaḥ*).

<sup>6</sup> *bhai* 'hire' (*bhṛtī*), *veyaṇa* 'wages, salary' (*vetana*). Hoernle takes it. "received food in lieu of wages." Compare however *bhṛtyannaṃ* 'board and wages.' It would appear that their salary comprised food and wages. *Kallākallim* (Skt. *kalyaṇaṃ kalyaṇam*) 'every morning.' For ending, compare *puvviṃ* (= *pūrvam*).

kalasae ya aliñjarae ya jambūlae ya utṭiyāo ya karenti,<sup>1</sup> anne ya se bahave purisā diṇṇa-bhai-bhatta-veyaṇā kallākallim tehiṃ bahūhiṃ karaehiṃ ya jāva utṭiyāhi ya rāya-maggamsi vittim kappemāṇā viharanti.

- (185). Tae ṇaṃ se Saddālaputte Ājiviōvāsae annayā kayāi puvvāvar'añha-kāla-samayamsi jeṇeva Asoga-vanīyā teṇeva uvāgacchai, -ttā<sup>2</sup> gosālassa Mañkhaliputtassa antiyaṃ dhamma-paṇṇattim uvasampajjittāṇaṃ<sup>3</sup> viharai.
- (186). Tae ṇaṃ tassa Saddālaputtassa Ājiviōvāsagassa ege deve antiyaṃ pāubbhavittā.<sup>4</sup>
- (187). Tae ṇaṃ se deve antalikkha-paḍivaṇṇe sakhiṇkhiṇiyāim jāva parihie Saddālaputtam Ājiviōvāsayaṃ evaṃ vayāsī. "Ehii ṇaṃ, devānuppiyā, kallaṃ ihaṃ mahā-māhaṇe uppanna-nāṇa-damsaṇa-dhare 'tiya-paccuppanna-m-aṇāgaya-jāṇae<sup>5</sup> Arahā Jiṇe Kevalī savvaṇṇū savva-darisi te-lokka-vahiya-mahiya-pūie, sa-deva-maṇuyāsurasassa logassa accaṇijje vandaṇijje sakkāraṇijje sammāṇaṇijje kallāṇaṃ maṅgalaṃ devayaṃ ceiyaṃ<sup>6</sup> jāva pajjuvāsanaṇijje,<sup>7</sup> tacca-<sup>8</sup>

<sup>1</sup> *karaka* "water-vessel, esp. one used by students or ascetics." M.W. *vāraka* "kind of vessel," *piṭharaka* 'pot, pan,' *ghaṭaka* H. ghaṭā, *kalāsa* 'pitcher' aliñjara ("small earthen water jar" M.W.), *jambūlaya* and *utṭiyā* 'three very large kinds of jars.' Hoernle.

<sup>2</sup> -ttā after a verb stands for the corresponding gerund. *gacchai*, *ttā*=*gacchai*, *gacchittā* 'he goes, and having gone.'

<sup>3</sup> Gerund from *uvasampajjai* (*upa + sam + pad*).

<sup>4</sup> ātm. aor. of *pāubbhavai* (*prādur + bhū*) 'appeared.'

<sup>5</sup> 'tiya- 'past' (*atīta*), *paccuppanna* 'present' (*prati + ud + pad*), -m-sandhi consonant, *aṇāgaya* 'future.' Text has *paḍupanna* for *paḍupanna*, i.e. *paḍi + uppanna*.

<sup>6</sup> *ceiya* 'sacred' lit.=*caitya* 'sacred shrine.' *vahiya* 'rapturously gazed at' (*Désī*).

<sup>7</sup> 'Worshipful' (*pari + upa + ās*).

<sup>8</sup> *tacca* 'meritorious.' Comm. says=*tathya*, so also Hemacandra II, 21; but Pali has *taccha*. Otherwise from *tattva*. Fischel (§ 281) says rather \**tattva* through \**tātya*. Cf. Romani *tatcho*= 'true.'

kamma-sampaya-sampautte taṃ naṃ tumaṃ van-  
dejjāhi *jāva* pajjuvāsejjāhi, pāḍihārieṇaṃ<sup>1</sup> pi-  
ḍha-phalaga-sijjā-saṃthāraeṇaṃ uvanimantejjāhi.”  
Doccaṃ pi taccāṃ pi evaṃ vayai, -*ttā* jāṃ eva disaṃ  
pāubbhūe tām eva disaṃ paḍigae.

Hearing of the arrival of Mahāvira—

- (190). Tae naṃ se Saddālaputte Ājivīōvāsae imise<sup>2</sup> kahāc-  
laddhaṭṭhe samāṇe “evaṃ khalu samāṇe bhagavaṃ  
Mahāvire *jāva* viharai, taṃ gacchāmi naṃ samāṇaṃ  
bhagavaṃ Mahāviraṃ vandāmi *jāva* pajjuvāsāmi,”  
evaṃ saṃpehei;<sup>3</sup> -*ttā* ṇhāe *jāva* pāyacchitte<sup>4</sup>  
suddhappāvesāṃ<sup>5</sup> *jāva* appa-mahagghābharāṇālaṃ-  
kiya-sarīre maṇussa-vaggurā<sup>6</sup>-parigae sāo<sup>7</sup> gihaō-  
paḍi-ṇikkhamaṃ, -*ttā* Polāsapuraṇaṃ nayaraṃ majjhaṃ  
majjheṇaṃ niggacchai, -*ttā* jeṇeva Sahassambavaṇe  
ujjāṇe jeṇeva samāṇe bhagavaṃ Mahāvire teṇeva  
uvāgacchai, -*ttā* tikkhutto<sup>8</sup> āyāhiṇaṃ payāhiṇaṃ<sup>9</sup>  
kareṃ *ttā* vandai namaṃsai -*ttā* *jāva* pajjuvāsai.

Mahāvira addressed the company and accepted  
Saddālaputta's hospitality.

- (195). Tae naṃ se Saddāla-putte Ājivīōvāsae annayā kayāi

<sup>1</sup> *prātihārika* “a Jain technical term, meaning ‘what is always kept ready for the use of some one.’” Hoernle.

<sup>2</sup> imise=M. imīe, imīa JM. imīe, imāe Ś. imāe.

<sup>3</sup> saṃpehei ‘reflects’ (*saṃ + pra + īks*). kkh > kh > h. This change occurs in both AMg. and JM.

<sup>4</sup> Comm.=*prāyaścitta* ‘expiation,’ i.e. precautionary rites. Another interpretation is ‘touched by the feet,’ chitta from chivai ‘touch’ (*kṣip*).

<sup>5</sup> Comm. *śuddhātmā-vaiśikṭāṇi* ‘(clothes) fit to adorn a purified person,’ or *śuddha-prāveśyāṇi* ‘clean and fit for entering a king's court.’

<sup>6</sup> vaggurā ‘crowd’ (*vāgurā* ‘toils”).

<sup>7</sup> sāo ‘from his own’ (*sva*), giha ‘house’ (so also JM. commoner geha).

<sup>8</sup> tikkhutto ‘thrice’ (*\*triḥkṛtvāḥ* or *trikṛtvāḥ*). Cf. AMg. dukhutto, dukkhutto ‘twice.’

<sup>9</sup> āyāhiṇaṃ payāhiṇaṃ=*ā-dāksīṇa-pradakṣiṇaṃ*.

vāyāhayayaṃ kolāla-bhaṇḍaṃ anto sālāhiṃto bahiyā  
niṇei, -*ttā* āyavaṃsi dalayai.<sup>1</sup>

- (196). Tae ṇaṃ samaṇe bhagavaṃ Mahāvire Saddālaputtaṃ  
Ājivīōvāsayaṃ evaṃ vayāsī. “Saddālaputtā, esa  
ṇaṃ kolāla-bhaṇḍe kao ?”<sup>2</sup>
- (197). Tae ṇaṃ se Saddālaputte Ājivīōvāsae samaṇaṃ bhaga-  
vaṃ Mahāviraṃ evaṃ vayāsī. “Esa ṇaṃ bhante  
puvviṃ maṭṭhiyā āsī, tao pacchā udaṇaṃ nimiṭṭhai ;  
-*ttā* chāreṇa ya kariseṇa ya egayao misijjai ; -*ttā* cakke  
ārohiṭṭhai ; tao bahave karagā ya *jāva* uṭṭhiyāo ya  
kajjanti.”
- (198). Tae ṇaṃ samaṇe bhagavaṃ Mahāvire Saddālaputtaṃ  
Ājivīōvāsayaṃ evaṃ vayāsī. “Saddālaputtā, esa  
ṇaṃ kolālabhaṇḍe kiṃ uṭṭhāṇeṇaṃ *jāva* purisakkāra-  
parakkameṇaṃ kajjanti, udāhu aṇuṭṭhāṇeṇaṃ *jāva*  
apurisakkāra-<sup>3</sup>parakkameṇaṃ kajjanti ?”

Saddālaputta maintains that they are made without  
effort, *etc.* because effort does not exist, but he is  
refuted and convinced.

*Translation.*

- (180). *There was a town called Polāsapura. Near it there was  
the garden Sahassambavana. Jiya-sattū was king.*
- (181). *There in the town of Polāsapura lived a potter named  
Saddālaputta, a follower of the Ājiviyas. Having  
heard of, and acquired a knowledge of the tenets  
of the Ājiviyas, and having questioned, determined  
and mastered the meaning thereof, he became en-  
amoured of these with a passionate love suffusing  
the very marrow of his bones and continued to*

<sup>1</sup> āyavaṃsi ‘in the heat of the sun’ (*ātape*). dalayai comm.=*dadāti*,  
also dalai (dalāmi) usual form in AMg. for ‘gives.’

<sup>2</sup> kao ‘from what’ (*kutaḥ*, i.e. \**ka-taḥ*), Ś. kado.

<sup>3</sup> purisakkāra=*puruṣātkāra* ‘as can be made by a man.’ cf. balakkāra  
=*balāt-kāra*. Ordinary Skt. word *puruṣa-kāra*, Pali *purisa-kāra*.

conduct himself in accordance with the doctrine of the Ājiviyas, considering this to be the truth, the highest truth, and all the rest to be false.

- (182). That Saddālaputta, the follower of the Ājiviyas, had one crore of gold placed in deposit, one crore put out at interest, one crore invested in estate, and one herd with ten thousand head of cattle.
- (183). That Saddālaputta, the follower of the Ājiviyas, had a wife named Aggimittā.
- (184). That Saddālaputta, the follower of the Ājiviyas, had five hundred potter-shops outside the town of Polāsapura. Therein a large number of men receiving wages in the form of food and goods, used to make from day to day numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars ; and another large number of men, receiving wages in the form of food and goods, used to carry on a trade on the king's highway with those numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars.
- (185). Then that Saddālaputta, the follower of the Ājiviyas, at one time or another at the time of the midday hour used to betake himself where there was a little grove of *āsoka* trees ; this he did and he was living in conformity with the law which he had received in the presence of Gosāla Mañkhaliputta.
- (186). Then in the presence of Saddālaputta, the follower of the Ājiviyas, there appeared a certain deva.
- (187). Then that deva standing in mid-air and decked out (*as described above, down to "with small bells"*) spoke thus to Saddālaputta, the follower of the Ājiviyas : "There will come here to-morrow, O beloved of the devas, a great Māhāna, who possesses fully formed knowledge and insight, who knows the past, present, and future, who is an Arhat, and Jina, a Kevalin,

who knows all and sees all, who is rapturously gazed at, adored and worshipped by the *dwellers in* the three worlds, who for the world with devas, men and asuras is an object of worship, praise, honour, respect and service as something excellent, auspicious, divine and sacred (*and so on*), who is furnished with an abundance of meritorious works, him shouldst thou praise (*and as above, down to 'wait upon'*) and hospitably invite to a standing provision of stool, plank and bedding." A second and a third time he said this, and having done so he returned in that direction whence he had appeared.

\* \* \* \* \*

(190). Then that Saddālaputta, the follower of the Ājīviyas, being informed of this news thinks to himself: "So then the Ascetic, the blessed Mahāvīra (*and so on, down to*) is paying a visit here; I will go and praise the Ascetic, the blessed Māhavīra, and I will (*so on, down to*) wait upon him." Thinking thus he bathed and (*as before*) *performed* precautionary rites, *put on* clean robes, adorned his person with a few costly jewels, and surrounded by a crowd of men-servants came out of his house. Having come out, he passed right through the midst of the town of Polāsapura. Having passed through he approached the place, where there was the Sahassambavaṇa Garden, where the blessed Mahāvīra was, and having approached, he circumambulated him three times from left to right. Having done so he praises him, and worships him and (*having praised him, and worshipped him, and so on, down to*) he stands in waiting upon him.

(195). Then that Saddālaputta, the follower of the Ājīviyas, at some time or other brought out his air-dried potter's ware from within his workshops: and having done so placed it in the heat of the sun.

- (196). Then the Ascetic, the blessed Mahāvīra, spoke thus unto Saddālaputta, the follower of the Ājiviyas, “Saddālaputta, what is this potter’s ware made of?”
- (197). Then that Saddālaputta, the follower of the Ājiviyas, spake unto the Ascetic, the blessed Mahāvīra, as follows: “This ware was at first clay, and after that it is kneaded with water; and then it is thoroughly mixed with potash and dung; and then it is placed upon the wheel and thence are made many bowls (*and the rest as before*).”
- (198). Then the Ascetic, the blessed Mahāvīra, spake thus unto Saddālaputta, the follower of the Ājiviyas: “Saddālaputta, is this potter’s ware made with exertion and (*so on, down to*) manly strength, or is it made without exertion and (*so on, down to*) manly strength?”

### Ardha-Māgadhi.] Extract No. 21.

#### Jinacaritra.

Being part of the **Kalpasūtra** ascribed to Bhadrabāhu.  
Edited by Jacobi.

- (56). Tae<sup>1</sup> ṇaṃ Siddhatthe khattie paccūsa-kāla-samayamsi  
koḍumbiya-purise saddāvei, -*tiā* evaṃ vayāsi :
- (57). “khippām<sup>2</sup> eva, bho Devānuppiyā! ajja savisesaṃ  
bāhriyaṃ uvaṭṭhāṇa-sālaṃ<sup>3</sup> gandhōdaya-sittam suiya-  
sammañjiōvalittam<sup>4</sup> sugandha- vara- pañca-vanna-  
pupphōvayāra<sup>5</sup>-kalyaṇa-kālāguru-pavara-kundurukka-  
turukka-ḍajjhanta-dhūva-maghamaghanta-gandh-ud-

<sup>1</sup> J. reads tate in this and some other places. Other MSS. have tae.

<sup>2</sup> *Vide* page 63.

<sup>3</sup> ‘assembly-room, pavilion.’

<sup>4</sup> ‘cleaned’ (*śuc*) ‘swept’ (*saṃ + mrj*) and ‘smeared’ (*upa + lip*).

<sup>5</sup> uvayāra ‘decorations, festoons’ (*upa + kr*).

dhuyābhirāmaṃ<sup>1</sup> sugandha-vara-gandhiyaṃ gandha-  
vaṭṭi<sup>2</sup>-bhūyaṃ kareha kāraveha, karittā ya kāravittā  
ya sihāsaṇaṃ rayāveha,<sup>3</sup> -*ttā* maṃ eyam āṇattiyaṃ  
khippāṃ eva paccappiṇaha.<sup>4</sup>”

- (58). Tae naṃ te koḍumbiya-purisā Siddhatthenaṃ rannā  
evaṃ vuttā samānā, haṭṭha-tuṭṭha-*jāva* -haya-hiyayā,  
karayala- *jāva* kaṭṭu:<sup>5</sup> “evaṃ sāmi!” tti āṇāe  
vinaeṇaṃ vayaṇaṃ paḍisuṇanti, -*ttā* Siddhatthassa  
khattiyassa antiyāo paḍinikkhamanti, -*ttā* jeṇ’eva bāhi-  
riyā uvaṭṭhāṇa-sālā, teṇ’eva uvāgacchanti, -*ttā* khip-  
pāṃ eva savisesaṃ bāhriyaṃ uvaṭṭhāṇa-sālaṃ gan-  
dhōdaya-sittaṃ suia-*jāva* sihāsaṇaṃ rayāvinti, -*ttā*  
jeṇ’eva Siddhatthe khattie, teṇ’eva uvāgacchanti,  
-*ttā* karayala-pariggahiyaṃ dasa-nahaṃ sirasā vattaṃ  
añjalim kaṭṭu Siddhatthassa khattiyassa taṃ āṇat-  
tiyaṃ paccappiṇanti.

- (59). Tae naṃ Siddhatthe khattie kallaṃ pāu-ppabhāyāe raya-  
ṇie, phull’uppala - kamala - komal’ummilliyammi aha-  
paṇḍure pabhāe, rattāsoga-ppagāsa-kimsuya-suya-mu-  
ha - guṇj’addha - rāga-sarise<sup>6</sup> (bandhujivaga - pāṛāva-  
ṇa-calāṇa-nayaṇa - parahuya-suratta-loyaṇa-jāsuyaṇa-  
kusuma-rāsi - himgūlaya - niyarāireya - rehanta-sarise)<sup>7</sup>

<sup>1</sup> aguru ‘aloe.’ kundurukka ‘olibanum.’ turukka ‘incense.’ magha-  
maghanta cf. Panj. maghṇā ‘burn,’ H. maghan ‘redolent.’ uddhuya =  
uddhūta. dhūva ‘incense.’

<sup>2</sup> vaṭṭi (vatti).

<sup>3</sup> rayāveha ‘have prepared’ caus. (rac).

<sup>4</sup> 2nd plur. imperat. of paccappiṇai ‘returns’ denom. from *pratyarpaṇa*.

<sup>5</sup> kaṭṭu (*karu*° originally infin. used as gerund *krtvā*).

<sup>6</sup> -ppagāsa (*prakhāsa*). kimsua “*Butea frondosa*” (*kimśuka*). suya  
“parrot” (*śuka*). guṇjaddha. The construction is Siddhatthe...saya-  
nījāo abbhuṭṭhei; with locative absolute rayāṇie, pabhāe, sūro  
diṇayare, andhayāre, jīvaloe.

<sup>7</sup> bandhujivaga “Pentapetes Phoenicia.” pāṛāvaṇa ‘pigeon’ (*pārāvata*).  
parahuya ‘cuckoo’ (*parabhṛta*). jāsuyaṇa ‘Chinese rose.’ himgūlaa  
‘cinnabar.’ nīkara ‘mass.’ aīreka ‘excess.’ rehanta ‘shining.’



kamalâyara-saṇḍa-bohae<sup>1</sup> utṭhiyammi sūre, sahasa-rassimmi dipayare teyasā jalante, (ahakkameṇa uie divāyare, tassa ya kara-paharâparaddhammi andhayāre, bālâyava-kun̄kumeṇaṃ khacie vva jīva-loe)<sup>2</sup> sayañijjāo abbhutṭhehi.

- (60). -*ttā* pāya-piḍhāo paccoruhai,<sup>3</sup> -*ttā* jeṇ' eva aṭṭaṇa-sālā,<sup>4</sup> teṇ'eva uvāgacchai, -*ttā* aṭṭaṇa-sālaṃ aṇupavisai, -*ttā* aṇega-vāyāma-ḷogga-vaggaṇa-vāmaddaṇa-malla-ḷuddha-karaṇehiṃ,<sup>5</sup> sante parissante saya-pāga-sa-hassa-pāgehiṃ<sup>6</sup> sugandha-tilla-m-āiehiṃ piṇañijje-hiṃ divañijjehiṃ mayañijjehiṃ viṃhañijjehiṃ dappa-ñijjehiṃ savv'indiya-gāya-palhāyañijjehiṃ abbhāṇ-gie,<sup>7</sup> tilla-cammaṃsi piṇehiṃ padipunna-pāṇi-pāya-sukumāla-komala-talehiṃ purisehiṃ abbhāṇgaṇa-pari-maddaṇ-uvvalaṇa-karaṇagaṇa-nimmāiehiṃ<sup>8</sup> cheehiṃ dakkhehiṃ paṭṭhehiṃ kusalehiṃ mehāvihhiṃ<sup>9</sup> jiya-parissamehiṃ aṭṭhi-suhāe maṃsa-suhāe tayā-suhāe<sup>10</sup> roma-suhāe cauvvihāe suha-parikammaṇāe saṃvā-haṇāe saṃvāhie samāṇe avagaya-parissame aṭṭaṇa-sālāo paḍiṇikkhamai.

- (61). -*ttā* jeṇ'eva majjaṇa-ghare, teṇ'eva uvāgacchai, -*ttā*

<sup>1</sup> bohae 'awakening' (*bodhakaḥ*).

<sup>2</sup> aha-kkameṇa 'in due time' (*yathā-krameṇa*). pahara 'blows' (*prahāra*). aparaddha 'driven away' (*apa+rādha*). bālâyava 'young sun.' khacie, text has khaciya.

<sup>3</sup> descends (*prati+ava+ruh*).

<sup>4</sup> aṭṭaṇa-sālā 'gymnasium' meaning shown by context. Kādambarī has *vyāyāma-sālā*.

<sup>5</sup> vaggaṇa 'jumping.' vāmaddaṇa (*vi+ā+mardana*). mallaḷuddha, 'wrestling.'

<sup>6</sup> saya-pāga- 'refined a hundred times' (*śata-pāka*-).

<sup>7</sup> abbhāṇgie 'anointed' Mg. abbhāṇgide JM. abbhāṇgio retain the old g. (Skt. *abhyakta* ✓*añj*). *piṇañiyya* 'soothing.' *madanīyya* 'invigorating.' *br̥mhaṇīyya* 'nourishing.' *-prahlādanīyya* 'refreshing.'

<sup>8</sup> *nirmāta* 'experienced.' *udvalana* 'stretching.'

<sup>9</sup> *cheka* 'clever.' *praṣṭha* 'pre-eminent.' *medhāvin* 'intelligent.'

<sup>10</sup> *tayā* 'skin' (\**tvacā=tvak*).

majjana-gharam anupavisai, -ttā sa-mutta-jālākulā-  
 bhirāme<sup>1</sup> vicitta-maṇi-rayana-koṭṭima-tale<sup>2</sup> rama-  
 nijje nhāna-maṇḍavaṃsi, nāṇa-maṇi-rayana-bhatti-  
 cittamaṃsi<sup>3</sup> nhāna-piḍhaṃsi suha-nisanne pupphōdaehi  
 ya gandhōdaehi ya usiṇōdaehi ya suddhōdaehi ya  
 kallāna-karana-pavara-majjana-vihie majjie, tattha  
 kouya-saehiṃ<sup>4</sup> bahu-vihehiṃ kallānaga-pavara-majja-  
 ṇāvasāṇe pamhala-sukumāla-gandha-kāsāiya-lūhiy'-  
 aṅge<sup>5</sup> ahaya-sumah'aggha-dūsa-rayana-susamvuḍe<sup>6</sup>  
 sarasa-surabhi-gosīsa-candaṇāṇulitta-gatte<sup>7</sup> sui-mālā-  
 vannaga-vilevaṇe<sup>8</sup> āviddha-maṇi-suvaṇṇe kappiya-  
 hār-addhahāra<sup>9</sup>-tisaraya-pālamba-palambamāṇe ka-  
 di-suttaya-kaya-sobhe<sup>10</sup> piṇiddha-geviṇṇe<sup>11</sup> aṅgulijaga-  
 laliya-kayābharāṇae<sup>12</sup> vara-kaḍaga-tuḍiya-thambhiya-  
 bhue<sup>13</sup> ahiya-rūva-sassirīe kuṇḍala-ujjoviyāṇaṇe<sup>14</sup> mau-  
 ḍa-ditta sirae hār'otthaya-sukaya-raiya-vacche<sup>15</sup> mud-  
 diyā-piṅgal'-aṅgulie pālamba-palambamāṇa-sukaya-  
 paḍa-uttarijjenāṇā-maṇi-kaṇaga-rayana-vimala-mah'a-  
 riha-niṇṇōviya-misimisinta - viraiya-susiliṭṭha-visiṭṭha-  
 naddhāviddha-vira-valae;<sup>16</sup> kiṃ bahunā: kappā-

<sup>1</sup> jāla; 'lattice windows of stone work.'

<sup>2</sup> koṭṭima 'mosaic pavement' (*kuṭṭima*).

<sup>3</sup> bhatti (*bhakti*), 'variegated decoration, arabesques.'

<sup>4</sup> kouya 'pleasure' (*kautuka*).

<sup>5</sup> pamhala 'long-haired, downy' (*pakṣmala*). kāsāiya 'dyed red.' lū-  
 hiya 'dried' (*lūṣita*?).

<sup>6</sup> ahaya 'new' (*ahata*). dūsa 'robe' (cf. *dūṣya* 'tent, cotton').

<sup>7</sup> gosīsa 'cow's-head—a rich sandal'

<sup>8</sup> vannaga 'sandal' (*varṇaka*).

<sup>9</sup> hāra 'necklace of eighteen strings.' tisaraya 'of three strings.'

<sup>10</sup> kaḍi 'hip' (*kaṭi*). suttaya, 'belt' (*sūtraka*).

<sup>11</sup> piṇiddha 'put on' (*pinaddha*). graiveya 'collar.'

<sup>12</sup> kaya 'hair' (*kaca*).

<sup>13</sup> kaḍaga 'bracelet' (*kaṭaka*). tuḍiya 'bangle' ? (*truṭika*), cf. Panj. tōṣā.

<sup>14</sup> ujjoviya 'lighted up' (*ud + dyut* but Pischel § 243 refers to *√dyu*).

<sup>15</sup> otthaya 'covered with' (*ava + str*), cf. M. otthaia (*ava + sthag*).

<sup>16</sup> oviya 'decorated.' misimisinta 'shining brightly,' onomatopoeic  
 denominative, taken into Sanskrit as *miṣamiṣāyate*. Pischel § 558.

rukhae ceva alaṃkiya-vibhūsie nar'inde sa-koriṇṭa-malla-dāmeṇaṃ chattenaṃ dharijjamāṇeṇaṃ seya-  
vara-cāmarāhiṃ uddhuvvamāṇiṃ<sup>1</sup> maṅgala-jaya-  
sadda-kayāloe aṇega-gaṇanāyaga-daṇḍanāyaga-rāisa-  
ra-talavara-māḍambiya-koḍumbiya - manti-mahāman-  
ti-gaṇaga-dovāriya-amacca-ceḍa-piḍhamadda - nagara-  
nigama- seṭṭhi-seṇāvai-satthavāha-dūya-sandhivāla<sup>2</sup>-  
saddhiṃ saṃparivude dhavala-mahāmeḥa-niggae iva  
gaha-gaṇa-dippanta-rikkha-tārā-gaṇāṇa majjhe sasi  
vva piya-daṃsaṇe nara-vai nar'inde nara-vasahe nara-  
sihe abbhahiya-rāya-teya-lacchie dippamāṇe majjāṇa-  
gharāo paḍiṇikkhamai.

(62). -*ttā* jēṇ'eva bāhiriya uvatṭhāṇa-sālā, teṇ'eva uvāgacchai  
-*ttā* sihāsaṇamsi puratthābhimuhe<sup>3</sup> nisiyai.

(63) -*ttā* appaṇo Uttara-puratthime diṣi-bhāe aṭṭha bhaddā-  
saṇāṃ seya-vattha-paccutthuyāṃ<sup>4</sup> siddh'atthaya-  
kaya-maṅgalōvayārāṃ rayāvei, -*ttā* appaṇo a-dūra-  
sāmaṇte nāṇā-maṇi-rayāṇa-maṇḍiyaṃ ahiya-peccha-  
ṇijjaṃ mah'aggha-vara-paṭṭaṇ'<sup>5</sup> uggayaṃ saṇha-  
paṭṭa-bhatti-saya-citta-tāṇaṃ<sup>6</sup> ihāmiya-usabha-tu-  
raya-nara-magara-vihaga-vāлага-kinnara-ruru-sara-  
bha-camara-kuṇjara-vaṇalaya-pauma-laya-bhatti-  
cittaṃ<sup>6</sup> abbhintariyaṃ jvaṇiyaṃ aṇchāvei,<sup>7</sup> -*ttā* nā-  
nā-maṇi-rayāṇa-bhatti-cittaṃ<sup>1</sup> attharaya-miu-masū-

<sup>1</sup> uddhuvvamāṇa 'shaken' (*ud + dhū*), dhuvvai § 135.

<sup>2</sup> This list of personages may be interpreted variously. *rāisara* (*rājeśvara*) Comm. = *yuvārāja*, Jacobi S.B.E. 'kings, princes.' *daṇḍa-nāyaka* 'judges,' Jacobi 'satraps.' *talavara* 'bodyguards,' J. 'knights.' *māḍambiya* 'sheriffs.' *piḍhamarda* 'parasites, companions,' J. 'dancing masters.'

<sup>3</sup> *purattha* 'east' (*purastāt*).

<sup>4</sup> *paccutthuya*—*paccutthaya* 'covered' (*prati + ava + str*).

<sup>5</sup> *saṇha* 'smooth' (*ślakṣṇa*). *tāṇa* 'thread' (*tāna*).

<sup>6</sup> *ihāmṛga* 'wolf.' *vyāla(ka)* 'snake' -*laya*, *layā* = *latā*.

<sup>7</sup> *aṇchāvei* 'has drawn.'

rag'-otthayaṃ<sup>1</sup> seya-vattha-paccutthuyaṃ su-  
mauyaṃ aṅga-suha-pharisagaṃ<sup>2</sup> viṣiṭṭhaṃ Tisalāe  
khattiyāṇie bhaddāsaṇaṃ rayāvei, -*ttā* koḍumbiya-  
purise saddāvei, -*ttā* evaṃ vayāsi.

- (64). “khippāṃ eva, bho Devānuppiyā ! aṭṭh'aṅga-mahāni-  
mitta-sutt'-attha-dhārae viviha-sattha-kusale suviṇa-  
-lakkhaṇa-pāḍhae saddāveha.

*Translation.*<sup>3</sup>

- (56). Then the Kshatriya Siddhārtha at the time of daybreak called his family servants and spoke thus :
- (57). “Now, beloved of the gods, quickly to-day make ready or have made ready in all particulars the outer hall of audience, (see that it be) sprinkled with scented water, cleaned, swept and newly smeared, furnished with offerings of fragrant, excellent flowers of all five colours, made highly delightful through curling, scented fumes of black aloe, the finest *kundurukka* and *turushka*, and burning incense, exquisitely scented with fine perfumes, and turned as it were into a scent-box ; and having done all this arrange my throne, and having done this report to me quickly the execution of these orders.”
- (58). Then the family servants, on being thus addressed by the King Siddhārtha, with glad, pleased and (*so on down to*) enraptured hearts, saluted (*as before down to* ‘on their heads’) and politely accepted the words of the command saying : ‘Yes master !’ Then they left the presence of the Kshatriya Siddhārtha, and went

<sup>1</sup> attharaya ‘coverlet.’ (*ā + str*). *masūra(ka)* ‘pillow.’

<sup>2</sup> mauya ‘soft’ (*mṛduka*), pharisaga (*sparśaka*).

<sup>3</sup> The Kalpasūtra was translated by Dr. J. Stevenson, 1848. That translation however is not accurate. The standard translation is that of Hermann Jacobi’s Sacred Books of the East Series, vol. XXII, p. 241ff. This has been modified here only to make the text clearer to the student

to the outer hall of audience and quickly they (made ready) in all particulars the outer hall of audience, sprinkled with scented water, cleared (*and so on*) and prepared the throne. Having done this they repaired to the place where the Kshatriya Siddhârtha was, and joining the palms of their hands so as to bring the ten nails together, laid the folded hands on their heads and reported the execution of that order to the Kshatriya Siddhârtha.

- (59). Then on the morrow when the night was growing light, when the pale morning disclosed the soft flowers of the full-blown lotuses, and the sun arose ; in hue like the red *asoka*, the open *rottlesia kimsuka*, a parrot's bill or the *guñjârdha*, intensely bright like the *bandhu-jīvaka*, like the eyes and feet of a turtle-dove, the cuckoo's scarlet eyes, a mass of China roses or a lump of vermilion, the waker of the lotus pools ; and the maker of the day thousand-rayed was shining in his radiance : when in due time the maker of the day had risen and by the blows of his hands the darkness was driven away, and while the inhabited world was, as it were, dipped in saffron by the morning sun,—the Kshatriya Siddhârtha rose from his bed,
- (60). and having risen he descended from the footstool, went to the hall for gymnastic exercises and entered it. And with many strenuous exercises such as leaping, massage and wrestling<sup>1</sup> he became thoroughly tired, and then he was anointed with various kinds of fragrant oil, distilled a hundred or a thousand times, which nourished, beautified, invigorated, exhilarated, strengthened and increased all senses and limbs. On an oiled hide he was shampooed with soft and tender palms of the hand and soles of the feet, by clever men who were well acquainted with the best qualities of

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<sup>1</sup> Jacobi renders : “ jumped, wrestled, fenced and fought.”

anointing, kneading and stretching ; well trained, skilful, excellent, expert, intelligent and never tiring. When by this fourfold agreeable treatment of the body the king's bones, flesh, skin and hair had been benefited, and his fatigues banished he left the hall for gymnastic exercises,

- (61). and having taken his way towards the bathing house, he entered therein. In a pleasant bath-room delightful with many windows adorned with pearls, its floor decorated with a mosaic of jewels and gems, he sat comfortably on a bathing-stool inlaid with arabesques of various jewels and precious stones, and bathed himself with water scented with flowers and perfumes, with tepid water and pure water, according to an excellent method of bathing, combined with healthy exercises. When this healthy excellent bathing with many hundredfold pleasures was over, his body was dried with a long-haired soft scented and coloured towel, he was clad in a new and costly excellent robe, his limbs rubbed with fresh and fragrant *gośīrsha* and sandal and adorned with fine garlands and sandal-ointment. He put on jewels and gold, hung (round his neck) necklaces of eighteen, nine and three strings and one with a pendant and adorned himself with a zone. He put on a necklet, rings and charming ornaments for the hair, and encumbered his arms with splendid bracelets and bangles. He was of exceeding beauty. His face was illuminated by earrings, his head with a diadem. His breast was covered, decked and adorned with necklaces, his fingers were gilded with his rings. His fine cloth toga was swinging with pearl pendants. He put on as an emblem of his undefeated knighthood, glittering, well-made, strong, excellent, beautiful armlets, made by clever artists of flawless and costly jewels, gold and precious stones of many kinds. In short, the king

was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of *korinṭa* flowers, was held above him. He was fanned with excellent white chowries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he—the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars—left the bathing house,

- (62). entered the outer hall of audience and sat down on his throne with his face towards the east.
- (63). On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, *kinnaras*, deer, *sarabhas*, yaks, elephants, shrubs and plants. Behind it he ordered to be placed for the Kshatriyāṇī Trisālā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus :

- (64). "Quickly, O beloved of the gods, call the interpreters of dreams who know well the science of prognostics with its eight branches, and are well versed in many sciences besides!"

Māgadhī.]

Extract No. 22.

Śakuntalā.

Interlude at the beginning of Act VI. (Pischel p. 113; M.W. p. 216). City-superintendent, two policemen and a fisherman.

**Policemen.** Haṇḍe kumbhilaā ! kadhehi, kaḥiṃ, tae eṣe mahā-ladaṇa-bhāśule ukkiṇṇa-ṇām'-akkhale lāakīe aṅgulīae śa-māsādide ? <sup>1</sup>

**Fisherman.** (*Nervously*) Paśīdantu bhāvamiśśā ! ṇa hage īdi-śaśśa akayyaśśa kālake. <sup>2</sup>

**First Policeman.** Kiṃ ṇu kkhu śohaṇe bamhaṇe śi tti kadua laññā de paliggahe diṇṇe ? <sup>3</sup>

**Fisher.** Śuṇudha dāva. Hage kkhu Śakkāvadāla-vāśi dhī-vale. <sup>4</sup>

**Sec. Pol.** Haṇḍe pāḍaccalā ! kiṃ tumam amhehiṃ yādiṃ va-śadiṃ ca puścide ? <sup>5</sup>

[**Superintendent.** Sūaa ! kadhedu savvaṃ kameṇa. Mā ṇam paḍibandhedha]. <sup>6</sup>

<sup>1</sup> haṇḍe cf. hanta 'go to !'; only used to inferiors. kumbhilaā 'thief' orig. 'crocodile.' ladaṇa=Śaur. radaṇa (M. raṇa) § 57. -bhāśula= bhāśura. ukkiṇṇa=utkīrṇa. akkhala=akṣara, according to Grammarians should be aśkala or (Hemacandra) aḥkala. [h=jihvāmūliya]. lāakīe 'royal.' Pischel thought we should read lāa-kelake. śamāsādide (sam + ā + sad).

<sup>2</sup> akayya (akārya) 'crime.' Pischel's text has akajjaśśa, most of his MSS. akajjassa which is Śaur. kālake=kārakaḥ.

<sup>3</sup> laññā 'by the king.'

<sup>4</sup> Śakkāvatāra, dhīvarah.

<sup>5</sup> pāḍaccara or paḍaccara 'thief.' yādiṃ text has jādiṃ like the MSS. Pischel Gr. § 236 shows that ॡ should be read in every case. puścide=Śaur. pucchido.

<sup>6</sup> The Superintendent does not speak Māgadhī. Sūaa 'spy' (sūo).



**Both.** Yaṃ lāutte āṇavedi. Lavehi, le lavehi! <sup>1</sup>

**Fisher.** Śe hage yāla-baḍiśa-ppahudhiṃ maśca-bandhaṇō  
vāehiṃ kuḍumba-bhalaṇaṃ kalemi. <sup>2</sup>

[**Supdt.** (*Laughing*) Visuddho dāṇiṃ de ājivo !]

**Fisher.** Bhaṭṭake mā evaṃ bhāṇa !

Śahaye kila ye vi ṇindide na hu śe kamma vivaḥḥaṇṭake  
paśumāli kaledi kālaṇā chakkammā-vidule vi śottie. <sup>3</sup>

[**Supdt.** Tado, tado ?]

**Fisher.** Adha ekkadiaśaṃ mae lohida-maścake khaṇḍaśo  
kappide. <sup>4</sup> yāva taśśa udala'bbhantale eḍaṃ mahā-ladana-  
bhāśulaṃ aṅgulaṃ peskāmi. paścā idha vikkaa'ttḥaṃ  
ṇaṃ daṃśaante yyeva gaḥide bhāvamiśśehiṃ. Ettike  
dāva eḍaśśa āgame. Adhūṇā māledha kuṭṭedha vā. <sup>5</sup>

[**Supdt.** (*Sniffing the ring*) Jāṇua, macchōdara-saṃṭhidaṃ ti  
ṇatthi saṃdeho. Tadhā aam se vissagandho. Āgamo  
dāṇiṃ eḍassa vimarisidavvo. Tā edha rāaṭulaṃ jeva  
gacchamha]. <sup>6</sup>

**Policemen.** (*To the Fisherman*) Gaśca le gaṇṭhi-chedaā gaśca. <sup>7</sup>

[**Supdt.** Sūaa ! idha Go-ura-duāre appamattā paḍivāledha  
maṃ jāva rāaṭulaṃ pavisia ṇikkamāmi].

**Both.** Paviśadu lāutte sāmi-ppaśād'attham.

[**Supdt.** Tadhā]. (*Exit.*)

<sup>1</sup> lāutte contracted from lāautte=Śaur. rāautto (*rājaputraḥ*), or=Apa.  
rāauttu, Bihārī rāut (*rājadūta*), vide Grierson, Phonology.

<sup>2</sup> yāla 'net.' baḍiśa 'hook.' maśca 'fish.' kalemi=Śaur. karemi.

<sup>3</sup> śahaya (*sahaḥa*). *vivarjanīya*-māli='māraṇaṃ.' kālaṇā=kāraṇāt  
-kammā-long for metre, vidule 'skilled' (in the six occupations).  
śottie=śrottriyaḥ.

<sup>4</sup> lohida-'Roh' Śaur. rohido, M. rohio (?), Apa. rohiu, Hindi rohū  
khaṇḍaśo kappide (*kalp*) 'cut into pieces.' peskāmi, according to Hema-  
candra and others this is the correct form. (Pischel Gr. § 324.) According  
to another authority and the Lalitavigraharāja-nāṭakam it should be  
peśkāmi. Text has pekkhāmi.

<sup>5</sup> vikkaattham 'in order to sell.' māledha imperat. of māledi=*māra-  
yati*. kuṭṭedha imperat. of kuṭṭedi (*kuṭṭayati*).

<sup>6</sup> Jāṇua (*Jānuka*) Policeman's name. vissa=*visra* 'musty'; Comm.  
*āmiśa* 'raw flesh.' vimarisidavvo=*vimarṣavyaḥ* 'must be investigated.'

<sup>7</sup> gaṇṭhi-chedaā 'cut-purse.'

**Spy.** Jāṇua ! cilāadi lāutte.<sup>1</sup>

**Jānuka.** Ṇaṃ avaśalôvaśappaṇiā khu lāāṇe honti.<sup>2</sup>

**Spy.** Jāṇua ! sphulanti me aggahastā. (*Pointing to the fisherman*) imaṃ gaṇṭhichedaṃ vāvādeduṃ.<sup>3</sup>

**Fisher.** Ṇālihadi bhāve akālaṇa-mālake bhoduṃ.<sup>4</sup>

**Jān.** (*Looking round*) Eśe amhāṇaṃ iśale patte geṇhia lāa-śāsaṇaṃ. (*To the fisherman*) Śaūlāṇaṃ muhaṃ peskaśi, adhavaṃ giddha-śiālāṇaṃ bali bhaviśśaśi.<sup>5</sup>

[**Supdt.** (*Entering*) Sigghaṃ sigghaṃ edaṃ (*Drops his voice*)].

**Fisher.** He hade mhi (*in distress*).

[**Supt.** Muñcedha re muñcedha jālôvaḥḥiṇaṃ, uvavaṇṇo se kila aṅguliaassa āgamo, amha-sāmiṇā jeva me kadhidaṃ].

**Spy.** Yadhā āṇavedi lāutte. Yama-vaśadiṃ gadua paḍiṇiutte khu eśe. (*Releases the fisherman*.)

**Fisher.** (*Saluting the Supdt.*) Bhaṭṭake tava kelake mama yivide! (*Falls at his feet*).<sup>6</sup>

[**Supdt.** Utthehi, utthehi! Eso bhaṭṭiṇā aṅguliaa-mulla-sam-mido pāridosio de pasādikido. Tā geṇha edaṃ] (*Gives the fisherman a bracelet*).

**Fisher.** (*Receiving it with delight*) Aṇugahide mhi.

**Jān.** Eśe khu laññā tadhā ṇāme aṇugahide yaṃ sūlādo odālia hasti-skandhaṃ śamālovide.<sup>7</sup>

**Spy.** Lāutte ! pāliđośie kadhedi mahāliha-ladaṇeṇa teṇa aṅguliaeṇa sāmiṇo bahumadeṇa hodavvaṃ ti.<sup>8</sup>

<sup>1</sup> cilāadi 'is a long time.'

<sup>2</sup> 'Kings must be approached as occasion offers' (*upa + sṛp*).

<sup>3</sup> sphulanti 'quiver.' Text phulanti but see Pischel § 311. Similarly § 310 for -hastā (text hatthā). vāvādeduṃ infin. caus. (*vi + ā + pad*).

<sup>4</sup> ṇa + alihadi (*arhati*).

<sup>5</sup> śaūla kind of fish (*Sakula*). There are various readings here. Pischel says=*svakulānām*.

<sup>6</sup> kelake=kerako the prototype of genitival affixes like -kero -ker -er. yivide 'life.'

<sup>7</sup> odālia (cf. odāra § 75)=*avatārya*. śamālovide past part. caus. (*sam + ā + ruh*). 'Mounted on the withers of an elephant' denotes elevation to high dignity (MW.). Text has=hatthi-kkhandhaṃ.

<sup>8</sup> mahāliha=*mahārha*.

[Supdt. Nam tassim bhaṭṭiṇo mahāriha-radaṇaṃ ti na paridoso. Ettikaṃ uṇa—].

Both. Kiṃ nāma ?

[Supdt. Takkemi tassa dāsaṇeṇa ko vi hiaa-tthido jaṇo bhaṭṭiṇā sumariḍḍo tti, jado taṃ pekkhia muhuttaṃ paidi-gambhīro vi pajjussua-maṇo āsi].<sup>1</sup>

Spy. Toṣide dāṇiṃ bhaṭṭā lāuttena.

Jān. Naṃ bhaṇāmi imaṣṣa maṣcali-sattuṇo kiḍḍo tti (*Looks jealously at the fisherman*).<sup>2</sup>

Fisher. Bhaṭṭakā ido addhaṃ tumhāṇaṃ pi sulā-mullaṃ bhodu.

Jān. Dhivala! mahattale saṃpadaṃ me piavaaśśake saṃvutte'si kādambali-śaddhikē kkhū paḍhamam amhāṇaṃ śohide iściadi. Tā sūṇḍikāgālaṃ yeva gaścamha.<sup>3</sup>

(*Went omnes.*)

Māgadhi.]

Extract No. 23.

Sthāvaraka (Mṛcch. Act X)

Enters along the roof and in chains.

(*Listens to the proclamation in distress*).

Kadhaṃ apāve Cāludatte vāvādiadi! Hage nialeṇa sāmiṇā bandhide. Bhodu! akkandāmi. Śunādhā, ayyā śunādhā. Asti dāṇiṃ mae pāveṇa pavahāṇa-paḍivatteṇa Puspa-kalaṇḍāyinnuyyāṇaṃ Vasaṇaṇā nīdā. Tado mama sāmiṇā 'maṇa kamesi' tti kadua, bāhu-pāśa-balakkāleṇa mālidā, na uṇa eḍiṇā ayyeṇa. Kadhaṃ? Vidūladāe na ko vi śunādi. Tā kiṃ kalemi? Attāṇaṃ paḍemi. (*Reflecting*) Yaī evvaṃ kalemi, tadā ayya-Cāludatte na vāvādiadi. Bhodu. Imādo pāsāda-bālagga-padolikādo eḍiṇā yinṇa-gavakkheṇa attāṇaṃ nikkhi-

<sup>1</sup> paidi=*prakṛti*. pajjussua (*paryutsuka*) cf. § 41.

<sup>2</sup> maṣcali 'fish,' cf. Hindi machli; Sindhi machadi; Marāṭhī māsali from a popular diminutive of maccha=*matsya*. § 56.

<sup>3</sup> mahattale compar. of mahat-. kādambali, kadamba 'toddy.' śaddhike 'feast enjoyment' (*sagahi*). śohide=*sauhrdam*. sūṇḍikāgāla 'gro-gro-shop.'

vāmi. Balaṃ hage uvalade, ṇa uṇa eṣe kula-putta-vihagāṇaṃ vāsapādave ayya-Cāludatte. Evvaṃ yaī vivayyāmi laddhe mae palaloe. (*Throws himself down*) Hi hi! ṇa uvaladē mhi. Bhagge me daṇḍa-ṇiale. Tā caṇḍāla-ghoṣaṃ śamaṇṇeśāmi.

apāve 'sinless.' vāvādiadi, pass. caus (*vi + ā + pad*). ṇialeṇa 'with a fetter' (*niḡaḍa*). mālidā = Ś. mārīdā. -bālagga- 'dove-cot' (?) (*vālāgra*). padolikā (*pratolī + kā*) 'gateway' (*vide* Vogel, J.R.A.S., July, 1906). gav'akkha 'bull's-eye,' 'round window or loophole,' cf. French '*œil de bœuf*' meaning 'bull's-eye,' i.e. 'window.' (Acc. Grammarians should be gavaṣka or gavaḥka). uvalade 'done for' (*uparataḥ*). pādave 'tree.' vivayyāmi (text vivaḡjāmi) (*vi + pad*). pala-loe 'the other world.'

Māgadhī.]

Extract No. 24.

Śakāraḥ (Mr̥cch. Act X).

(*Entering in great glee*).

Mam̐seṇa tikkhāmilikeṇa bhatte  
śākeṇa sūpeṇa śa-maścakene  
bhuttaṃ mae attanaaśśa gehe  
śālīśśa kūleṇa gulodaṇeṇa.<sup>1</sup>

(*Listening*) Bhiṇṇa-kaṃśa-khaṅkhaṇāe Caṇḍālavāāe śala-samyoe.<sup>2</sup> Yadhā a eṣe ukkhālīde vajjha-ḍiṇḍima-śadde paḍa-hāṇaṃ a sūṇiadi, tadhā takkemi, dalidda-Cāludattāke vajjha-tṭhāṇaṃ ṇiadi tti.<sup>3</sup> Tā peskiśśaṃ. Śattuvināse ṇāma mama

<sup>1</sup> bhuttaṃ mae 'I have dined' (*bhuj*). tikkha 'pungent' = *tikṣṇa*. (Possibly tṭhikha or tiskha would be better Mg.). āmilika 'acid,' 'tamarind' (*amlīkā* cf. H. imlī). bhatte 'food,' 'rice,' *bhakta* cf. H. bhāt. sūpa, would expect sūva cf. rūva. attanaaśśa, a later form than attano, § 36. kūla 'food, boiled rice.' gulodaṇa 'treacle porridge' (H. gur).

<sup>2</sup> śala-samyoe 'combination of accents.' (*svara*) 'intonation,' vāā 'speech.' kaṃśa 'goblet, gong' (*kāṃśya* 'brass,' etc.).

<sup>3</sup> ukkhālīde 'raised.' *khal* 'move or shake,' vajjha 'of execution.' (*vadhya*). Proper Mg. said to be vayyha. The combination *yyha* suggests that Mg. *y* differed from the usual pronunciation of ॠ in the direction of zh. -tṭhāṇa acc. Hemacandra should be-stāṇa.

mahante haḷakkaśśa palidose hodi.<sup>1</sup> Śudam a mae, ye vi kila śattum vāvādaantam peskadi, taśśa aṇṇaśsim jammantale aḥkhi-loge ṇa hodi. Mae khu viśa-gaṇṭhi-gabbha-pavisteṇa via kiḍaṇa kim pi antalam maggamāṇeṇa uppāḍide tāha dalidda-Cāḷudattāha viṇāse.<sup>2</sup> Śampadam attaṇakelikāe pāsā-da-bālagga-padolikāe ahiḷhia attaṇo palakkamaṇ peskāmi.<sup>3</sup> (*Does so, and has a look*) Hī, hī, edāha dalidda-Cāḷudattāha vajjham ṇiamāṇāha evaḍḍhe yaṇa-śammadde, yaṇ velam amhāliṣe pavale vala-maṇuśse vajjham ṇiadi tam velam keliṣe bhave?<sup>4</sup> (*Looking again*) Kadham! Eṣe ṣe ṇava-baladdake via maṇḍide dakkhiṇam diṣam ṇiadi.<sup>5</sup> Adha kiṇṇimittam mama-kelikāe pāsāda-bālagga-padolikāe śamīve ghoṣaṇā niva-didā, nivālidā a?<sup>6</sup> (*Looking round*) Kadham! Stāvalake ceḍe vi ṇattihi idha.<sup>7</sup> Mā ṇāma teṇa ido gadua mantabhede kaḍe bhaviśśadi.<sup>8</sup> Tā yāva ṇaṇ aṇṇeśāmi. (*Descends and comes forward.*)

**Servant.** (*Catching sight of him*) Bhaṭṭālakā, eṣe ṣe āgade!

**Executioners.** Ośaladha, dedha maggam, dālam ḍhakkeḍha, hodha tuṇhiā,

aviṇaa-tikkha-viśāṇe dusta-baille ido edi.<sup>9</sup>

This character is supposed to speak a dialect Śākārī (see

<sup>1</sup> haḍakka is the usual form; also haḷaa, haḷaka (in verse) \*hṛdaka.

<sup>2</sup> Text akkhi (Pischel § 24). kiḍaa 'insect' (kiṭaka). viśagaṇṭhi? a plant.

<sup>3</sup> ahiḷhia (adhi+ruḥ). bālagga (vide Ex. 23).

<sup>4</sup> evaḍḍhe 'so great' (JM. evaḍḍa evaḍḍaga) e- not from *evam*, but from \**ayat* (Pisch. § 149, cf. *ayat+tya* \**ayattia*—*ettia*) vaḍḍha=*vrddha*. yaṇa-śammadda 'press of people.' pavale=Śaur. pavarō. keliṣe=*kidṛśaḥ*.

<sup>5</sup> baladdake 'bull' (cf. *balivarda*). ? dakkhiṇam.

<sup>6</sup> nivādidā (*ni+pat*). nivālidā (*ni+vr* caus.).

<sup>7</sup> Stāvalake (text thāvalake) (*Sthāvaraka*).

<sup>8</sup> mantabhede 'breach of counsel,' 'betrayal.' kaḍe=*kṛtaḥ*.

<sup>9</sup> ośaladha (*apa* or *ava+sr*). dālam 'door' Śaur. duṛam. ḍhakkeḍha 'shut' from ḍhakkeḍi 'shuts,' cf. Pāli thaketi from an O. J. root like \**sthak*, cf. H. ḍhāknā, ḍhaknā 'cover, shut.' -viśāṇa 'horn.' baille 'bull,' Apa. baillu, Modern, 'bail.' Cāṇḍālī is sometimes spoken of as a separate dialect, and classed as an Apabhraṃśa.

next extract). This passage however appears to be in much the same kind of Māgadhī as spoken by other characters.

Māgadhī.]

Extract No. 25.

Dialect. Śākārī.

Mṛcchakaṭikam.

(a) Act I, v. 18.

cyiṣṭha Vaśanta 'enie, cyiṣṭha,  
 kiṃ yāśi, dhāvaśi, palāśi paskhalanti  
 vāsū paśida ṇa maliśśaśi, cyiṣṭha dāva ॥  
 kāmeṇa dajjhadi hu me haḍake tavaśśi  
 aṅgāla-lāśi-paḍide via maṃśa-khaṇḍe ॥

cyiṣṭha=*tiṣṭha*, Pischel Grammar § 24, and § 217 quotes the commentator Prthvidhara as the authority for the form *yciṣṭha*, and in general a weak *y* before *c*; he also quotes Mārkaṇḍeya for a weak *y* before *c* and *j* in Mg. and Vṛācaḍa Apabhraṃśa: Mg. *ycilaṃ*=*ciram*, *yjāā*=*jāyā*. The spelling *cyiṣṭha* may be explained as the substitution of the familiar *cy* च्च for the strange *yc* य्च. At the same time it may be noted that no one knows how 'yciṣṭha' should be pronounced. We cannot be positive how च्च was pronounced in old Magadha; but if it resembled any modern pronunciation, or any sort of palatal stop with an off-glide, one could more readily understand a weak *y* being heard *after* it.<sup>1</sup> Very probably the च्च was used to mark a peculiar way of pronouncing च्च, not amounting to a distinct sound either before or after it. (So the *h* in English *wh* does not represent a separate sound either after *w*, or before *w* as written in old English *hw*, but the surd equivalent of the sonant *w*). The reading of Vararuci's rule XI, 5 (Cowell, p. 179) is doubtful, but it evidently refers to a method of pronouncing च्च not to the addition of a distinct sound.

<sup>1</sup> So S. K. Chatterji: 'Origin and development of Bengali Language,' p. 248. against Grierson: 'The Pronunciation of the Prakrit Palatals, J.R.A.S., 1913, p. 391.

paskhalantī (*pra + skhal*). According to the grammarians *skh* should remain. Text pakkhalantī. malissāsī=Śaur. marissasi. H. and P. text has ciṭṭha, which is Śaur. daṭṭhadi 'is burned.' (? dayyhadī). haḍake 'heart,' the prose form is haḍakke (\**hṛdaka*) Pischel § 194. tavaśśī=*tapasvī*. lāśī=*rāśi*. maṃśa=*māmsa*.

**Verse 21.** Mama maṇṇam anaṇṇam vammahaṇ vaḍḍhaanti  
niśi a saṇṇake nie ṇiddaṇ askivanti |  
paśalaśi bhāa-bhidā paskhalanti skhalanti  
mama vaśam aṇuyādā Lāvaṇaśśēva kunti ||

Vammaha so in M. and Mg. verses. Śaur. mammadha. (Text has mammaha). ṇidda 'sleep,' askivanti=*āksipanti*. Ks becomes sk. (Text has ākkhivanti, the ā is impossible). paśalaśi=*prasarasi*. skh remains. (Text has aṇujādā the Śaur. form.) Lāvaṇaśśa 'of Rāvaṇa.' The student will probably find the characteristic change *l* for *r* the most baulking feature in reading Māgadhī or its dialects.

**Verse 23.** Eśā ṇāṇakamūśi-kāma-kaśikā maścāśikā lāśikā  
ṇiṇṇāśā kula-nāśikā avaśikā kāmāśśa mañjūśikā |  
eśā veśavahū śuveśa-ṇilā veśaṇṇaṇā veśiā  
eśe śe daśa ṇāmake māi kaḷe ayyāvi maṇ ṇeścadi ||

*ṇāṇaka* 'coin.' *mūśi*=*moṣi*- 'stealing,' *kaśikā* 'whip.' *maśca*+*śikā* 'fish-eating.' (Text *macchā*). *lāśikā* 'dancer.' *ṇiṇṇāśā* 'snub-nosed' (*nir*+*nāsa*), i.e. of low caste. (Text *kāmassa*=Śaur.). *eśe* nom. pl. masc. 'these.' *śe*=Śaur. *se* 'of her.' *māi* 'by me.' *kaḷa* Mg. has also *kaḍa* and (like Śaur.) *kada*. (Text, like Northern MSS. *kale*). (*ajjā* in Text is Śaur.). *ṇeścadi* (*na*+*icchati*). Text has *ṇecchadi*.

Māgadhi.]

Extract No. 26.

Lalita-Vigraharāja-nāṭaka (Act IV).

(Edited Kielhorn, *Indian Antiquary*, vol. xx, 1891).

Two Turushka prisoners meet a spy who is a fellow-countryman.

**Vandinau:** Eṣe ṣe Śāyambhlīśala-śivila-ṇiveṣe.<sup>1</sup> Edaś-  
 śim alaśkiyyamāṇa-payyande kadhaṃ [lā]-ulaṃ yāṇi-  
 davvaṃ.<sup>2</sup> (*Purôvalokya*) Vayaśśa eṣe ke vi cale<sup>3</sup> vva  
 diśadi? Tā imādo edaśśa śivilaśśa śalūvaṃ<sup>4</sup> lāulaṃ ca  
 yāṇiśśamha.

**Carah:** Aścaliyaṃ aścaliyaṃ! Aho **Viggahalāa**-ṇaleśala-śili-  
 ṇaṃ avayyandadā.<sup>5</sup> (*Purôvalokya*) Amha-deśiya vva kevi  
 puliśa *peśkiyyandi*. Yāṇe vandīhiṃ edehiṃ huvidavvaṃ.

**Vandinau:** Bhadda, amhāṇaṃ Tuluśkāṇaṃ deśiye vva tum-  
 aṃ *peśkiyyaśi*. Tā kadhehi **Cāhamāṇa**-śivila-śalūvaṃ  
 lāulaṃ ca.

**Carah:** Śuṇādha le vandiṇo śuṇādha. Hage Tuluśkalāṇa  
 śāambhalīśalaśśa śivilaṃ peśkiduṃ peśide. Taṃ ca dūśaṃ-  
 calaṃ; yado tatthastehiṃ idale puścande vi ṇi[liśkan]de  
 vi a palakiye tti *yāṇiyyadi*.<sup>6</sup> Tadhāvi mae kimpī kimpī  
*paccakkhīkadam*.<sup>7</sup>

**Vandinau:** Aścaliaṃ aścaliaṃ! Kadhaṃ bhadda, tattha uva-  
 stidāṇaṃ cadulide aṇuaṃ pi tae laśkidam.<sup>8</sup>

**Charah:** Śuṇādha le vandiṇo yadhā mae taṃ śivilaṃ ṇilūvi-  
 daṃ. Hage khu śili-Śomeśaladevaṃ peśkiduṃ vaññandaśśa  
 śaśtaśśa milide, milia a ettha *paviśiūṇa* bhiśkaṃ paśtiduṃ  
 lagge.<sup>9</sup> Tado yaṃ yaṃ yāṇidaṃ taṃ taṃ tumhāṇaṃ  
*yahastaṃ*<sup>10</sup> kadhiyadu. Maavāli-*ṇijjhala*-kalāla-kadastalā-

<sup>1</sup> *Śākambharīśvara*: śivila=śibira

<sup>2</sup> *alakeyamāṇa-paryante*. Yāṇidavvaṃ=Ś. jāṇidavvaṃ.

<sup>3</sup> cale 'spy' (*carah*).

<sup>4</sup> Inscription has śśalūvaṃ (*svarūpaṃ*).

<sup>5</sup> 'boundlessness' (*aparyantatā*). śilīṇaṃ 'of glories.'

<sup>6</sup> idale=śidaro; puścande=pucchanto. yāṇiyyadi should be  
 yāṇiadi. ṇilīśkande=Ś. ṇirikkhanto (*nir + ike*).

<sup>7</sup> =*pratyakṣīkṛtam* but cf. bhiśkaṃ laśkidam below.

<sup>8</sup> cadulide (?) = \**caturite* from *catura* 'in their cleverness.' laśkidam  
 =Ś. lakkhidam.

<sup>9</sup> *Someśvara*deva may be the name of a prince. -*paviśiūṇa*, a M., JM. or  
 AMg. ending. paśtiduṃ = *prārthayitum*.

<sup>10</sup> *yathārtham*. According to the rules should be *yadhastaṃ*.



ṇaṃ kalindāṇaṃ dāva śahaśśaṃ.<sup>1</sup> Tulaṅgāṇaṃ uṇa laś-  
kaṃ. Nalāṇaṃ uṇa yujjha-śkamāṇaṃ daha laśkāṃ ti.<sup>2</sup>  
Kiṃ vahuṇā yampideṇa ? Taśśa kaḍaaśśa pāsa-stide śāale  
vi śuske bhodi.<sup>3</sup> (*Bāhum utkṣīpya*) Edaṃ ca taṃ lāulaṃ.<sup>4</sup>  
(*iti darśayati*).

**Vandinau :** Śāhu le calā śāhu !

**Caraḥ :** Ale le vandiṇo cilaṃ khu me ṇia-stāṇādo ṇiśśalidaśśa.<sup>4</sup>  
Tā hage vaññāmi.<sup>5</sup>

**Vandinau :** Gaśca le calā gaśca.

(*iti caro niṣkrāntaḥ*).

**Vandinau :** (*Purato gatvāvalokya*) Taṃ ṇidaṃ lāula-duvālaṃ,  
tā idha stidā eva ṇia-lāa-ppahāvaṃ payāśemha. (*Punar  
avalokya : sānandam*) Eśe śe Śāambhaḷiśale astāṇa-stide  
pulado diśadi.

The Māgadhi in this inscription is interesting because it follows more closely than any MS. the rules given by Hemacandra. As the author Somadeva was a contemporary of Hemacandra, it has been suggested that he may have been acquainted with that grammarian, or at least with his grammar. Some errors have been corrected in the inscription itself, nevertheless there remain forms which are not correct according to Hemacandra, e.g. ṇijjhala, yujjha, yahastaṃ, pavisiūṇa. There is no reason to suppose that the stage kept up the correct form of Māgadhi down to the twelfth century, and this probably represents an attempt to carry out the rules for Māgadhi that were traditional among the grammarians, more consistently than usual, in order to make the speech of the Turki prisoners and spies sound very foreign. It is a curious accident that the

<sup>1</sup> mada-vāri-nirjhara. ṇijjhara is M. which should be ṇiyyhala in Mg.

<sup>2</sup> yujjha=yuddha is against the dialect. daha for daśa according to Pischel is wrong.

<sup>3</sup> kaḍaa 'host.' (*kaṭaka*). śāale 'ocean.'

<sup>4</sup> ṇiśśalida p. part from ṇiśśaladi (*niḥ + śr*).

<sup>5</sup> 'wander.' \**vrajanāmi* in class 9.

latest recorded fragment of Māgadhī is the most archaic in form that has been found.

“Āvantī.”]

Extract No. 27.

and *Dākṣiṇātṙā*.

**Vīraka and Candanaka** (Mṛcch. Act VI).

**Virakaḥ.** Are re are Jaa-Jaamāṇa-Candaṇaa-Maṅgala-Phulla-bhadda-ppamuhā—

kiṃ acchadha viśaddhā jo so govāla-dārao baddho,

bhattūṇa samam vaccaī naravaī-hiaam a bandhaṇam cāvi ||

Ale, puratthime padolī-duāre ciṭṭha tumam. Tumam pi pacchime, tumam pi dakkhiṇe, tumam pi uttare. Jo vi eso pāāra-khaṇḍo, edam ahiruhia Candaṇaena samam gadua avaloemi. Ehi Candaṇaa, ehi. Ido dāva.<sup>1</sup>

**Candanakaḥ.** Are re Vīraa-Visalla-Bhīmaṅgaa-Daṇḍakālaa Daṇḍasura-ppamuhā,

āacchadha viśaddhā turiam jatteha lahu karejjāha

Lacchī jeṇa ṇa raṇṇo pahavaī gottantaram gantum ||<sup>2</sup>

avi a,

ujjānesu sahāsu a magge ṇaaria āvaṇe ghose |

taṃ taṃ johaha turiam saṅkā vā jāae jattha ||<sup>3</sup>

re re Vīraa kiṃ kiṃ darisesi bhaṇāhi dāva viśaddham

bhattūṇa a bandhaṇaam ko so govāla-dāraam harai ||<sup>4</sup>

kass’ atṭhamo dīṇaaro, kassa caūttho a vaṭṭae cando,

<sup>1</sup> Śaur. acchadha. M. bhattūṇa, vaccaī. These latter however occur in a verse; gadua below is of the Śaur. type. Ale seems to be a fragment of Mg. out of place here.

<sup>2</sup> visalla=vi-śalya.

<sup>3</sup> turiam Ś. turidam. jatteha=Ś. jattedha (*yatadhvam*). karejjāha opt., pahavaī, are all M. in form. ṇaaria loc. sing. Oblique fem. sing. in -ia is common in M. verses. johaha (*yojayata*, *anveṣayata*)? fut. of (Apa.) joedi ‘sees.’ (*dyu*) or √*yudh* ‘to go for.’ jāae=JŚ. jāyade. jattha relat. of attha=atra. In other dialects generally jahim is used.

<sup>4</sup> darisesi “seest.”

chattho a bhaggava-gaho, bhūmisuo pañcama kassa ? <sup>1</sup>  
 bhaṇa kassa jamma-chattho jīvo ṇavama tahea sūrasuo  
 jīante Candanae ko so govāla-dāraam harai ? <sup>2</sup>

**Virakaḥ.** Bhaḍa Candanaa !

avaharai kovi turiam, Candanaa, savāmi tujjha hiaṇa  
 jaha addh'-uīda-dīnaare govālaa-dārao khudido. <sup>3</sup>

[**Servant.** Yādha goṇā, yādha.] <sup>4</sup>

**Candanakaḥ.** Are re, pekkha pekkha.

ohārio pavahaṇo vaccaī majjheṇa rāa-maggassa  
 edam dāva viāraha kassa kaḥim pavasio pavahaṇō tti. <sup>5</sup>

**Virakaḥ.** Are pavahaṇa-vāhaā ! mā dāva edam pavahaṇam  
 vāhehi. Kassa-kerakaṇ edam pavahaṇam ? Ko vā idha  
 ārūḍho ? Kaḥim vā vajjai ?

[**Servant.** Eśē kkhu pavahaṇe ayya-Cāludattāha kelake.  
 Idha ayyaā Vasaṇasēṇā ālūḍhā. Puspā-kalaṇḍaam  
 yīṇṇuyyāṇam kilidum Cāludattaśśa nīadi.] <sup>6</sup>

**Virakaḥ** (*Going up to Candanaka*). Eso pavahaṇa-vāhao bhaṇādi  
 "ajja-Cārudattassa pavahaṇam ; Vasaṇasēṇā ārūḍhā  
 Puppha-karaṇḍaam jīṇṇujjāṇam nīadi tti." <sup>7</sup>

<sup>1</sup> caūthho 'fourth,' Ś. caduttho. chaṭtho 'sixth' (cf. H. chaṭā). gaho for -ggaho 'planet.' bhaggava 'belonging to Bhṛgu's daughter.' bhūmi-suo 'son of the earth' = Mars.

<sup>2</sup> tahea = *tathaitva*. sūrasuo 'son of the Sun' = Saturn.

<sup>3</sup> savāmi 'I swear.' addh'uīda 'half risen,' Śaur. udida; M. uia (? read udia). khudido 'removed' (*khaṇḍitah*) ? from a root *khut*. Not the same as Ś. khudida 'broken,' = \**ksudita* for *ksuṇṇa*. (Pischel § 568.)

<sup>4</sup> The servant speaks Mg. goṇo 'bull' is the masc. form usual in AMg, Mg. For derivation Pischel suggests \**gavaṇa* or \**gūrṇa*. The first seems the more probable.

<sup>5</sup> ohāria 'covered' (*apa + vr*). pavahaṇa 'carriage.' (*pra + vah*). vacca 'goes' (cf. JM. p. 135, n. 4). viāraha 'ascertain' (*vi + car*), pavasio 'set out' (*pra + vas = proṣita*).

<sup>6</sup> MSS. and Editions have *ja* and *jja* for Mg. *ya yya*. Mg. kelake = Ā. kerako. puspa (following Hemacandra), MSS. vary. Usual reading puppha. yīṇṇuyyāṇam 'old garden.' Here we have the two Mg. genitives side by side.

<sup>7</sup> There is no point in supposing V. mimics the servant's dialect

- C. Tā gacchadu.  
 V. Aṇavalōido jjeva.  
 C. Adha im ?  
 V. Kasssa paccaena ?  
 C. Ajja-Cārudattassa.  
 V. Ko ajja-Cārudatto ? Kā vā Vasantaseṇā, jeṇa aṇavalō-  
 idaṃ vajjai ?  
 C. Are, ajja-Cārudattaṃ na jāṇāsi, na vā Vasantaseṇaṃ ! jaī  
 ajja-Cārudattaṃ Vasantaseṇaṃ vā na jāṇāsi, tā gaṇe  
 jōṇhā-sahidaṃ candaṃ na jāṇāsi.<sup>1</sup>  
 ko taṃ guṇāravindaṃ sīla-miaṅkaṃ jaṇo na jāṇādi ?  
 āvaṇṇa-dukkha-mōkkhaṃ caū-sāra-sāraṃ raṇaṃ |  
 do jeva pūaṇiā iha ṇaariē tilaa-bhūdā a,  
 ajjāVasantaseṇā, dhamma-ṇihī Cārudatto a.<sup>2</sup>

*Notes.*—Prthivīdhara makes both characters speak Āvanti, of which he gives only the jejune information that it possesses the dental *s*, and *ra*, and is rich in proverbial sayings. Mārkaṇḍeya describes it as a mixture of Śaurasenī and Māhārāṣṭrī. Such indeed appears to be the character of the dialect as given by the MSS. Candanaka however speaks of himself as a Southerner “*vaṃ dakkhiṇatthā avvatta-bhāsiṇo*—” ‘We Southerners speak indistinctly. So Pischel thought it unlikely that Candanaka spoke Āvanti, but more probable that he spoke Dākṣiṇātyā (Bharata 17. 48. Sāhityadarpaṇa, p. 173. 5). It would appear that this was not very different from Āvanti, and that both were nearly related to Śaurasenī. ‘*vaṃ dakkhiṇatthā*’ however would be ‘*amhe dakkhiṇaccā*’ in Śaurasenī.

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especially as he does not repeat his exact words; naturally he reports to C. in his usual language.

<sup>1</sup> jōṇhā ‘moonlight.’

‘*caū-sāra-sāraṃ*’ ‘containing the essence of the four oceans.’ -*ṇihī* ‘treasury.’

## Jain Śaurasenī] Extract No. 28.

## Pravacanasāra.

(Portions of this were printed with Sanskrit version by R Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vira Saṃvat 2438.)

- I. (69). Deva-jadi-guru-pūjāsu veva dāṇammi vā susilesu |  
uvavāsādisu ratto suhōvaog' appago appā ||
- (70). Jutto suheṇa ādā tiriyo vā māṇuso ya devo vā |  
bhūdo tāvadakālaṃ lahadi suhaṃ indiyaṃ vivihaṃ ||
- (74). Jadi santi hi puṇṇāṇi ya pariṇāma-samubbhavāṇi  
vivihāṇi |  
jaṇayanti visaya-taṇhaṃ jivāṇaṃ devadantaṇaṃ ||
- (75). Te puṇa udiṇṇataṇhā duhidā taṇhāhiṃ visaya-  
sokkhāṇi |  
icchanti aṇuhavanti ya āmarāṇaṃ dukkha-santattā ||
- III. (13). Caradi nibaddho niccaṃ samaṇo ṇāṇammi daṃsa-  
namuhammi |  
payado mūla-guṇesu ya aḷo so paḍipunṇa-sāmaṇno ||
- (18). Havadi va ṇa havadi bandho made hi(ṇ) jive'dha  
kāyacetṭhammi |  
bandho dhuvāṃ uvadhido idi savaṇā chaḍḍiya  
savvaṃ ||
- (19). Ṇa hi ṇiravekkho cāū ṇa havadi bhikkhussa āsaya-  
visuddhi |  
avisuddhassa ya citte kahaṃ ṇu kamma-kkhaḷo  
vhiū ||

The cerebral *ṇ* is used initially whereas AMg. JM. manuscripts prefer initial *n* (dental). The letter *ya* is used as in other Jain MSS.

This Prakrit contains words and forms that are quite foreign to ordinary Śaurasenī—but found in Māhārāṣṭrī or Ardha-Māgadhī. Perhaps some of the Śaurasenī forms which are

allowed by Hemacandra, but never found in the dramas, are derived from Digambara Texts. (Pischel § 21.)

(69). *veva*. Editor suggests *yeva*. Sanskrit-version *caiva*. The MS. seems to have fluctuated in the use of *ya* and *va*. *dāṇammi* loc. as in M. *suhôvaog'appago* = *subhopayog-ātmako*.

(70). *ādā* = *ātmā*, i.e. \**ātā*, cf. AMg. *āyā*; JM. *attā*. *tiriyo* 'animal' (*tiryak*).

(74). *devadāntānām*.

(75). *tanhā* = *taṇhā*. This is merely an orthographical peculiarity; so is the spelling *khk* for *kḥk*.

III. (13). *ṇāṇammi* 'in knowledge.'

(18). *uvadhido* abl. of *uvadhi* (*upadhi*). *idi* = *iti*. *savaṇā* = *śramaṇāḥ*, *chaḍḍiya* should be *chaḍḍida* (Pischel § 291) = *chardita* cf. Ś. *vicchaḍḍida*, M. *vicchaḍḍia*, AMg. JM. *vicchaḍḍiya*.

(19). *cāū* = *tyāgo* JM. *cāo*. The ending *ū* (cf. *vihīū*) is exceptional and probably wrong, the mistake being due to the similarity of *u* and *o* in Jain MSS. Bombay Edition has *cāyo* and *vihio*.

Bhāsa.]

Extract No. 29.

Svapna-Vāsavadattam (Act IV, p. 29).

*Praveśakāḥ.*

*Enter the Jester.*

**Jester.** (*Gleefully*) *Diṭṭhiā tattahodo* Vaccha-rāssa abhippada-vivāhamāṅgala-ramaṇijjo kālō diṭṭho. Ko ṇāma eḍaṃ jāṇādi—tādise *vayaṃ* aṇattha-salilāvatte pakkhittā uṇa ummajjissāmo tti.<sup>1</sup> Idāṇim pāsādesu vasiadi, *andeura*-digghhiāsu *hnādi*, *paḷama-maūra-surumārāṇi* modaa-khaj-

<sup>1</sup> *tattahodo* should be *tattha*. § 45. *māṅgala*. Cerebral *l* is written throughout for the dental. This is common in MSS. written in S. India. *vayaṃ* Śaur. has *amhe*, *Dākṣiṇātyā* *vaam* (also allowed in Śaur. by Vararuci and Mārkaṇḍeya), AMg. *vayaṃ*, Pali *vayaṃ*. *ummajjissāmo* 'we shall emerge.'

jañi khañjanti tti aṇ-Acchara-saṃvāso Utturakuru-vāso  
mae aṇubhaviadi.<sup>1</sup> Ekko khu mahanto doso, mama āhāro  
suṭṭhu ña pariṇamadi, suppacchadaṇāe sayyāe niddaṃ ña  
labhāmi, jaha vāda-sonidaṃ abhido via vattadi tti pek-  
khāmi.<sup>2</sup> Bho suhaṃ ñāmaya-paribhūdaṃ akallavattaṇi  
ca.<sup>3</sup>

*Enter a Maidservant.*

**Maid.** Kahiṃ ñu khu gado ayya-Vasantao? (*Stepping round*)  
Ahmo eso Vasantao. (*Approaches*) Ayya! Vasantaa! Ko  
kālo tumaṃ aṇṇesāmi.<sup>4</sup>

**Jester.** (*With a leer*) Kiṃ nimittaṃ, bhadde! maṃ aṇṇesasi?

<sup>1</sup> andeura. anteura is correct (as on p. 24) but MSS. often give -nd for -nt, so "Saundalā" for Sauntalā. This was probably due to the influence of Apabhraṃśa in which the change is common. ḥṇādi. Śaur. ṇhādi. The MS. has regularly **hṇ** and **hm** for **ṇh**, **mh**. At first sight this looks like a sign of antiquity; for **h** here represents *s* and **hṇā** seems nearer **snā** than **ṇhā**. The spelling **hm**, **hṇ** however is found in texts, where **ṇh**, **mh** is well established as correct. Pali forms like amhe, nahātako (=snātako) show that the inversion is ancient. Moreover the difference between e.g., bamhaṇo and (as in Bhāsa) bahmaṇo is not very great to the ear. So **hṇa**, **hma** may be only orthographical variations. paḷama=parama. No apparent reason for **l** or **ḷ** here. maḥira for mahura (=madhura). This appears to be a mistake, p. 6 has mahurā. suṃnā-rāṇi=raṇi. Neut. Plural in -āṇi occurs in AMg. JM. JŚ. not in M. or Śaur. In Pali it can be -āṇi as in Skt.

<sup>2</sup> sayyāo (=sayyāyām) M. AMg. JM. sejjāe, Mg. śeyyāe. Here again double **yy** for double **jj**, as in ayyaṭṭa, might be taken as a sign of antiquity. Hemacandra allows **yya** for **rya** in Śaur. The spelling is occasionally found in South Indian MSS. Most write only a circle **ꣳꣳ** **ꣳꣳ** **ꣳꣳ** **ꣳꣳ** which, says Pischel, either allows a choice between **yya** and **jjā**, or is intended to express a sound between the two. (Pischel § 284.) In the case of Skt. **yya** there is no authority for Śaur. having anything but **jjā**. jaha is regular in M. (Śaur. jadhā).

<sup>3</sup> nāmaya-āmaya 'indigestion' should be āmaa in Śaur. If it is not a mistake, it is an archaism. kalla-vatta 'breakfast.'

<sup>4</sup> ayya, see note on sayyāe above. Ahmo usual spelling ammo, see note on ḥṇādi above. Telang's edition of the Mālatī-mādhavam has the spelling ahmo. Another reading here is amme, p. 10 has ammo.

**Maid.** *Ahmāṇaṃ* bhaṭṭiṇi bhaṇādi—avi *hṇādo* jāmāduo tti.<sup>1</sup>

**Jester.** Kiṃ ṇimittam bhodī pucchadi ?

**Maid.** Kim aṇṇam ? sumāṇa-vaṇṇaam āṇemi tti.

**Jester.** *Hṇādo tattabhavaṃ*. Savvaṃ āṇedu bhodī vajjia bhoṇaṇṇam.

**Maid.** Kiṃ ṇimittam vāresi bhoṇaṇṇam ?

**Jester.** Adhaṇṇassa mama koḷāṇaṃ akkhi-parivaṭṭo via kukkhi-parivaṭṭo saṇvutto.<sup>2</sup>

**Maid.** Īdiso evva hohi.

**Jester.** Gacchadu bhodī. Jāva ahaṃ vi *tattahodo* saāsam gacchāmi.<sup>3</sup>

*Exeunt.*

(*Enter Padmāvati with retinue and Vāsavadattā wearing Avantī dress.*)

**Maid.** Kiṃṇimittam bhaṭṭi-dāriā Pamada-vaṇam āadā ?

**Padmā.** Halā, *tāṇi* dāva sehāḷiā-*guhmaāṇi* pekkhāmi kusumidāṇi vā ṇa ve tti.<sup>4</sup>

**Maid.** Bhaṭṭi-dārie! *tāṇi* kusumidāṇi ṇāma, pavāḷ'-antari-dehiṃ via mottīā-ḷambaehiṃ āidāṇi kusumehiṃ.

**Padmā.** Halā! jādī evvaṃ, kiṃ dāṇiṃ viḷambesi ?

**Maid.** Tena hi imassiṃ silā-vaṭṭae muhuttaam *upavisadu* bhaṭṭi-dāriā. Jāva ahaṃ vi kusumāvacaam karemi.<sup>5</sup>

**Padmā.** *Ayye!* Kiṃ ettha *upavisāmo* ?

**Vāsava.** Evvaṃ hodu.

(*They both sit down.*)

[The words in italics are not normal Śaurasenī.]

<sup>1</sup> jāmāduo § 60.

<sup>2</sup> kukkhi 'belly.'

<sup>3</sup> jāva is the ordinary form. *Ya* does not appear here. *ahampi* would be better.

<sup>4</sup> *guhmaa* (*gulmaka*) AMg. Ś. Mg. *gumma* § 48. There seems no reason for the spelling with hm. In the previous Act "*guhmadu*" represents *gumphadu*, where the inversion is not archaic.

<sup>5</sup> *silā-paṭṭaka* 'stone slab.' (On p. 36, *silā-paṭṭaka*). *uvavisadu* is correct Śaur. So correctly *uvaradā*, p. 40. *avacaam*, no *ya* appears here.



*Translation.*

**Jester.** Ha. ha! How good to see the delightful time of the auspicious and welcome marriage of His Highness the King of the Vatsas. Who could have known that after being hurled into such a whirlpool of misfortune, we should rise again to the surface. Now we live in palaces, we bathe in the tanks of the inner court, we eat dainty and delicious dishes of sweetmeats—in short I am in Paradise, except that there are no nymphs to keep me company. But there is one great drawback. I do not digest my food at all well. Even on the downiest couches I can not sleep, for I seem to see the Wind and Blood disease circling round—Bah! there is no happiness in life if you are full of ailments, or without a good breakfast.

**Maid.** Wherever has the worthy Vasantaka got to? *why here he is.* Oh, Master Vasantaka, what a time I have been looking for you.

**Jester.** And why were you looking for me, my dear.

**Maid.** Our queen says, “hasn’t our son-in-law finished his bath?”

**Jester.** Why does she want to know?

**Maid.** So that I may bring him a garland and unguents of course.

**Jester.** His Highness has bathed. You may bring everything except food.

**Maid.** Why do you bar food?

**Jester.** Unfortunate that I am, like the rolling of cuckoo’s eyes. . my stomach is like that.

**Maid.** May you ever be as you are!

**Jester.** Off with you! I will go and attend on His Highness.

**Maid.** What has brought your ladyship to this pleasure-garden?

**Padmāvati.** My dear, I want to see if the *seoli* clusters have flowered or not.

**Maid.** Yes, princess they have with blossoms like pendants of pearls interset with coral.

**Padmāvati.** If that is so, my dear, why do you delay ?

**Maid.** Wont your ladyship sit on this stone-bench for a moment, while I gather some flowers ?

**Padmāvati.** Dear lady, shall we sit here ?

**Vāsavadattā.** Let us do so.

### EARLY PRAKRIT.

#### Extract No. 30.

Aśoka].

#### Fourth Rock Edict.

Western dialect from Girnar and Eastern from Dhauli. For details about the text see Hultzsch: *Corpus Inscriptionum Indicarum*. Vol. I. A synoptic view of all six versions is given in Woolner: *Aśoka Text and Glossary*. The translation follows Hultzsch. The old Brāhmī script did not mark the doubled consonants.

**Girnar.** Atikātaṃ aṃtaraṃ bahūni vāsasatāni vadhito eva prāṇārambho vihiṃsā ca bhūtānaṃ nātisu asaṃpratipati brāhmaṇasramaṇānaṃ asaṃpratipati.

**Dhauli.** Atikaṃtaṃ aṃtalaṃ bahūni vasa-satāni vadhite va pāṇālambhe vihiṃsā ca bhūtānaṃ nātisu asaṃpaṭipati samanabābhanesu asaṃpaṭipati.

In times past, for many hundreds of years, there had ever been promoted the killing of animals and the hurting of living beings, discourtesy to relatives (and) discourtesy to Brāhmaṇas and Śramaṇas.

Atikātaṃ = *atikrāntam*. vadhito = *vardhito* cf. Pali vaddhito.

nāti = *jñāti* Pali nāti. *sampratipatti* 'proper recognition.'

**Girnar.** Ta aja devānaṃ priyasa Priyadasino rāṇo dhamma-caraṇena bheriḡhoso aho dhammaghoso vimānadasaṇā ca hastidasaṇā ca agikhaṇdhāni ca añāni ca divyāni rūpāni dasayitpā janam.

**Dhauḷi.** Se aja devānaṃ piyasa Piyadasine lājine dhaṃmacalana-  
nena bheliḡhosanaṃ aho dhaṃmaghosanaṃ vimānadasanaṃ  
hathini agikaṃdhāni aṃnāni ca diviyāni lūpāni dasayitu  
munisānaṃ.

But now, in consequence of the practice of morality on the part of King Devānāmpriya Priyadarśin the sound of drums has become the sound of morality, showing the people representations of aerial chariots, representations of elephants, masses of fire and other divine figures.

aho from an acrist \**abhot* (Kern *abhavat*). Others have taken it in the sense of "or rather" cf. *athavā* Apa. ahavai. -tpā, -tu=Skt. -tvā, *darśayitvā*. hathini acc. plur. masc. taken from the neuter declension. The meaning of *agni-skandha* 'masses of fire, may be bonfires or radiant beings.'

**Girnar.** Yārise bahūhi vāsasatehi na bhūtapuve tārise aja  
vaḡhite devānaṃ piyasa Piyadasino rāṇo dhaṃmānusa-  
ṡiyā anāraṃbho prāṇānaṃ avihisā bhūtānaṃ nātinaṃ  
saṃpaṡipati brahmaṇasaṃaṇānaṃ saṃpaṡipati mātari  
pitari susrusā thairasusrusā.

**Dhauḷi.** Ādise bahūhi vāsasatehi no hūtapuluve tādise aja  
vaḡhite devānaṃ piyasa Piyadasine lājine dhaṃmānusa-  
ṡiyā anālaṃbhe pāṇānaṃ avihisā bhūtānaṃ nātisu  
saṃpaṡipati samaṇabambhānesu saṃpaṡipati mātīpitusu-  
sūsā vuḡhasusūsā.

Such as they had not existed before for many hundreds of years, thus there are now promoted, through the instruction in morality on the part of King Devānāmpriya Priyadarśin, abstention from killing animals, abstention from hurting living things, courtesy to relatives, courtesy to Brāhmaṇas and Śramaṇas, obedience to mother and father, obedience to the aged.

thaira=*sthavira*, Pali therā. vuḡha=*vrddha*, Pali vuddha or vuddha.

**Girnar.** Esa aṇe ca bahavidhe dhaṃmacaraṇe vaḡhite vaḡhayi-

sati ceva devānaṃ priyo Priyadasī rājā dhammacaraṇaṃ idaṃ.

**Dhauḷi.** Esa aṃne ca bahuvīdhe dhammacalane vadhite vadha-yisati ceva devānaṃ piye Piyadasī lājā dhammacalanaṃ idaṃ.

In this and many other ways is the practice of morality promoted. And King Devānāmpriya Priyadarśin will ever promote this practice of morality.

**Girnar.** Putrā ca potrā ca prapotrā ca devānaṃ priyasa Priyadasino rāño vadhayisaṃti idaṃ dhammacaraṇaṃ āva saṃvātakapā.

**Dhauḷi.** Putā pi ca natīpanati ca devānaṃ piyasa Piyadasine lājine pavadhayisaṃti yeva dhammacalanaṃ imaṃ āka-paṃ.

And the sons, grandsons and great-grandsons of King Devānāmpriya Priyadarśin will promote this practice of morality, until the æon of destruction.

Āva saṃvāta-kapā = *yāvat saṃvarta-kalpāt*. ākapaṃ = *ā-kal-pam*. nati-panati (*napṭr-pranapṭr*).

**Girnar.** Dhammamhi sīlamhi tiṣṭaṃto dhammaṃ anusāsī-saṃti.

**Dhauḷi.** Dhammasi sīlasi ca cīṭhitu dhammaṃ anusāsisaṃti.

Abiding by morality and by good conduct they will instruct (people) in morality.

cīṭhitu gerund from a present \*cīṭhati.

**Girnar.** Esa hi seṭṭhe kaṃme ya dhammānusāsanaṃ.

**Dhauḷi.** Esa hi seṭṭhe kaṃme yā dhammānusāsanaṃ.

For this is the best work viz., instruction in morality.

**Girnar.** Dhammacaraṇe pi na bhavati asīlasa. Ta imaṃhi aṭhamhi vadhī ca ahīnī ca sādhu.

**Dhauḷi.** Dhammacalane pi cu no hoti asīlasa. Se imasa aṭhasa vadhi ahīnī ca sādhu.

And the practice of morality is not for one who is devoid of good conduct: Therefore promotion and not neglect of this object is meritorious.

**Girnar.** Etāya athāya idaṃ lekhāpitaṃ imasa aṭhasa vadhi

yujamtu hīni ca mā locetavyā. Dbādasavāsābhisitena devānaṃ priyena Priyadasinā rāṇa idam lekhāpitaṃ.

**Dhauḷi.** Etāye athāye iyaṃ likhite imasa athasa vaḍhī yujam-  
tū hīni ca mā alocayisū. Duvādasavyasāni abhisitasa  
devānaṃ piyasa Piyadasine lājine yaṃ idha likhite.

For the following purpose has this been caused to be written, that they should devote themselves to the promotion of this practice and that they should not approve the neglect of it.

This was caused to be written by King Devānāmpriya Priyadarśin when he had been anointed twelve years.

yujamtu imperat. 'let them devote themselves to, carry on. mā alocayisū 3. plur. aor. of ālocayati 'let them not countenance'; locetavyā (Girnar) is fut. part., the construction seems to have been mixed. Dbādasa 'twelve' cf. *tp* for *tv*. Pronounced as an implosive *d* eventually disappeared leaving only *b*. Such is the origin of the Prakrit terms bārasa, bāraha Hindi bārah, etc.

**Pali]**

**Extract No. 31.**

**Jātaka 308.**

(Fausbøll Edn., Vol. III, p. 25. Trans. Francis and Neile. Vol. III, p. 17.)

*Java-sakuna-jātakaṃ.*

Atite Bārāṇasiyaṃ Brahmadatte rajjaṃ kārente Bodhisatto Himavanta-padese rukkhā-koṭṭha-sakuno hutvā nibbatti. Ath-  
'ekassa siḥassa mamsaṃ khādantassa aṭṭhi gale laggi, galo uddhumāyi, gocaraṃ gaṇhituṃ na sakkoti, kharā vedanā vattanti.

*Notes.*—*Vārāṇasyām*=AMg. Vānārasīe. **Brahma**, Pkt. bam-  
ha. **kārente** causal participle, Ś. karente is active. **ruk-  
kha**<sup>o</sup>—"woodpecker." rukkhā so in M. Ś., etc.=Vedic *rukṣa*  
"tree" doubtlessly related to *vrkṣa* whence M. JM. vaccha.  
(Pischel § 320). **hutvā**=Ś. bhavia, AMg. hōttā. **nibbatti** "was  
born again" aor. (*nir*+*vrt*) from nibbattati=Ś. *nivvaṭṭadi*.  
**atha**=Ś. adha. **sīha** so in M. (§ 65). **laggi** "stuck" aor.

from laggati. **ud-dhumāyi** 'was blown up, swelled up.' pass. aor: from uddhumāyati=*uddhmāyate*. **gaṇhituṃ**=*Ṣ. gaṇhiduṃ*. **sakkoti**=*Ṣ. sakkuṇoti*. JM. sakkai, sakkei. **vat-tanti**=*Ṣ. vaṭṭanti*.

Atha naṃ so sakuṇo gocara-pasuto disvā sākḥāya nilīno "kin te samma dukkhatīti" pucchi. So tam atthaṃ ācikkhi "Ahan te samma etaṃ atṭhiṃ apaneyyaṃ, bhayena te mukhaṃ pavisitūṃ na visahāmi, khādeyyāsi pi maṇ" ti. "mā bhāyi samma, nāhan taṃ khādāmi, jivitāṃ medehīti."

Notes.—naṃ 'him.' pasuto 'intent on' seeking (food)=*prasita*. **disvā**=*drṣṭvā*, AMg. dissā, dissa dissaṃ. **Sākḥāya** cf. M. loc. mālā. nilīno "perched" past part. pass. of niliyati cf. *Ṣ. nilitamāṇa*. **samma** "friend, good sir" ? from *samyak*. **ācikkhi** "told" ācikkhati (*ā + khyā* reduplicated)=AMg. āikkhai. **apaneyyaṃ** "I would remove" *Ṣ.* would be avaṇeṃ, AMg. avaṇeṃjā. **visahāmi** (*vi + sah*) "dare."

So "sādhu" ti taṃ passena nipajjāpetvā "ko jānāti kiṃ p'esa karissatīti" cintetvā yathā mukhaṃ pidahitūṃ na sakkoti tathā tassa adharotṭhe ca uttarotṭhe ca daṇḍakaṃ ṭha-petvā mukhaṃ pavisitvā atṭhikoṭiṃ tuṇḍena pahari. Atṭhi patitvā gataṃ. So atṭhiṃ pātetvā sihassa mukhato nikkhamanto daṇḍakaṃ tuṇḍena paharitvā pātento nikkhamitvā sākḥagge niliyi.

Notes.—**passa**=*Ṣ. pāsa*. **nipajjāpetvā** gerund of causal from nipajjati (*ni + pad.*) **pidahitūṃ** infin. from pidahati 'shuts' ((*a*)*pi + dhā.*) **niliyi** 'perched' see nilīno above.

Siho nirogo hutvā ekadivasaṃ vana-mahisaṃ vadhitvā khādati. Sakuṇo "vīmaṃsissāmi naṃ" ti tassa uparibhāge sākḥāya niliyitvā tena saddhiṃ sallapanto paṭhamāṃ gāthā āha :

Akaramhase te kiccaṃ yaṃ balaṃ ahuvamhase,  
migarāja namo ty-atthu, api kiñci labhāmase.

Notes.—**vīmaṃsissāmi** fut. of vīmaṃsati "examine, try" (*mīmāṃsate*). **paṭhama**=Pkt. paḍhama. **akaramhase** imperfect (or aorist) ātm. **ahuvamhase** the same from bhavati. **ty-atthu**=(*iti + astu*). **labhāmase** imperative ātm

Taṃ sutvā siho dutiyaṃ gātham āha :

Mama lohita-bhakkhassa niccaṃ luddāni kubbato  
dant'antara-gato santo taṃ bahuṃ yaṃ hi jīvasīti

Taṃ sutvā sakuṇo itarā dve gāthā abhāsi :

Akataññiṃ akattāraṃ katassa appatikāraṃ  
yasmaṃ kataññiṃ utā n'atthi niratthā tassa sevanā.  
Yassa sammukha-ciṇṇena mittadhammo na labbhati  
anusuyyā anakkosaṃ sanikaṃ tamhā apakkame ti.  
Evaṃ vatvā so sakuṇo pakkāmi.

*Notes.*— **-bhakkha** 'feeding on.' **kubbanto** pres. part. of *karoti*. **luddāni** 'cruelties.' (*rudra*-). **abhāsi** 'spoke' aor. of *bhāsati*. **kataññi** 'grateful' (*kṛtajña*). **-ciṇṇa** 'performed' (*\*cīrṇa*) used as p.p.p. to *carati* "a deed done in a person's presence, so, a personal kindness." **sanikaṃ** 'quickly.' Sometimes means 'slowly' like *sanaiḥ*: original meaning 'gently, softly.' **tamhā** (*tasmāt*) is used adverbially in Ś.

Pali].

Extract No. 32.

Jātaka 339.

(Fausbøll. Vol. III, p. 126. Trans. Vol. III, p. 23.)

*Bāveru-jātakaṃ.*

Atīte Bārāṇasīyaṃ Brahmadaṭṭe raḍḍaṃ kāreṇte Bodhisatto  
mora-yonīyaṃ nibbattitvā vuddhiṃ anvāya sobhagga-patto  
araññe vicari. Tadaṃ ekacce vāṇijā disā-kākaṃ gahetvā nāvāya  
Bāveruraṭṭhaṃ agamaṃsu. Tasmiṃ kira kāle Bāveruraṭṭhe  
sakuṇā nāma n'atthi. Āgatāgataṃ raṭṭha-vāsino taṃ kūp'agge  
nisinnaṃ disvā "passath' imassa chavivaṇṇaṃ gala-pariyo-  
sānaṃ mukhatuṇḍakaṃ maṇi-guḷaka-sadisāni akkhīṇīti" kā-  
kaṃ eva paṣamsitvā te vāṇijake āhaṃsu : "imaṃ ayyo saku-  
ṇaṃ amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attāṇo  
raṭṭhe aññaṃ labhissathā" ti. "Tena hi mūlena ganhathā"  
ti. "Kahāpaṇena no dethā" ti. "Na demā" ti. Anupub-  
bena vadḍhetvā "satena dethā" ti vutte "amhākaṃ esa bahū-  
pakāro, tumhehi pana saddhiṃ mettī hotū" ti kahāpaṇa-  
sataṃ gahetvā adamaṃsu.

**vuddhim anvāya** "attaining full growth" gerund (*anu + i*) formed by analogy with *māya* from *mi*, instead of \**anvetvā*. **ekacce** 'certain' (\**eka-tya-*). **disā-kākaṃ** 'foreign crow.' **agamamsu**, 3, plur. aor. "went." **Kira**=*kila*. The **Bāveru** kingdom was evidently on the sea, in a country where birds were supposed to be scarce, probably up the Persian Gulf. **āgatāgatā** "passers by, spectators." **kūpa** 'mast.' **nisinnam** 'perched'=JM. *nisiṇṇa*. **passatha**, 2nd plur. imperat. "look at." **-pariyosānam** "at the end of" (*paryavasāna*) "termination." **ayyo**, perhaps we should read *ayyā* "Sirs" =*Ā. ajjā*. **Kahāpaṇa** "a coin, here probably of silver." **metti** "friendship." **adamsu**, aor. "they gave."

Te *taṃ gahetvā suvaṇṇa-paṇjare pakkipitvā nānappa-kārena macchamamsena c'eva phalāphalena ca paṭijaggimsu*. *Aññesaṃ sakunānaṃ avijjamānaṭṭhāne dasahi asaddhammehi samannāgato kāko lābhagga-yasagga-ppatto ahosi*. *Punavāre te vāṇijā ekaṃ mayūra-rājānaṃ gahetvā yathā accharāsaddena vassati pāṇippahārasaddena naccati evaṃ sikkhāpetvā Bāveru-ratṭham agamamsu*. So *mahājane sannipatite nāvāya dhure tthatvā pakkhe vidhūnitvā madhura-ssaraṃ nicchāretvā nacci*.

**phalāphala** "wild fruit." Pali often lengthens a vowel when a word is repeated in a compound, so *khaṇḍākhaṇḍaṃ* "in pieces," *kiccākiccāni* "all sorts of duties." **paṭijaggimsu**, aor. *paṭi-jaggati* "watch over, look after" (*prati + jāgr*). **samannāgato** "endowed with" (*sa + anu + ā + gam*): the equivalent of this is found in Buddhist Sanskrit. **yasagga** "height of glory." **puna-vāre** "the next time." **accharā** "snapping of the fingers." **vassati** "screams" *√vāś*. They had trained it to scream at the snapping of the fingers and to dance at the clapping of the hands. **dhure** "on the prow.", **tthatvā**, M. JM. *ṭṭhāiṇa*, AMg. JŚ. *ṭṭhiccā*. **nicchāreti** "emit, utter" causal of *niccharati* (*niś + car*).

*Manussā taṃ disvā somanassa-jātā "etaṃ ayyo sobhagga-pattam susikkhita-sakuna-rājānaṃ amhākaṃ dethā "ti āhaṃsu*. "Ambehi paṭhamam kāko ānito, taṃ gaṇhittha, idāni



etaṃ mora-rājānaṃ ānāyima, etaṃ pi yācatha, tumhākaṃ ratṭhe saṇaṃ nāma gaheṭvā āgantū na sakkā" ti. "Hotu ayyo, attano ratṭhe aññaṃ labhissatha, imaṃ no dethā" ti mūlaṃ vaḍḍhetvā saḥassena gaṇhimsu. Atha naṃ satta-ratana-vicitte pañjare ṭhapetvā macchamaṃsa-phalāphalehi o'eva madhu-lāja-sakkharā-pānakādihi ca paṭijaggimsu. Mayū-rarājā lābhagga-yasagga-ppatto jāto. Tassāgatakālato paṭ-ṭhāya kākassa lābhasakkāro parihāyi, koci naṃ oloketū pi na icchati. Kāko khādaniya-bhojaniyaṃ alabhamāno 'kākā' ti vassanto gantvā ukkārabhūmiyaṃ otari.

āhaṃsu aor. "they said." gaṇhittha 2, plur. "you took." ānāyima "we have brought." sakkā "it is possible." Sometimes this can be explained as the plural of sakko, 'able' (=sakyah), but it is often indeclinable, and Pischel derived from *sakyāt* § 133. "Really it is impossible to come with a bird in your country." ṭhapetvā=AMg. ṭhāvettā, JM. ṭhavittā, ṭhaviūṇa, ṭhaviya, Ś. ṭhāvia, ṭhavia. lāja "fried corn." paṭṭhāya "from" lit, "setting out from" (*pra + sthā*), so ajjapaṭṭhāya "from this day forth." parihāyi "fell off." khādaniyaṃ "what can be chewed, hard food." bhojaniyaṃ "soft food." In verse we find khajjabhojjaṃ. 'kākā' ti vassanto "crying caw,caw." ukkārabhūmi "dunghill," AMg. uccāra°. otari "settled on."

Pali].

Extract No. 33.

Mahāvamsa, Bk. VII.

*Conquest of Ceylon.*

(Dines Andersen's Reader, p. 110. Geiger's trans. p. 55.)

The Buddha at his decease informed Indra that Vijaya son of King Sihabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

V. 6. Sakkena vuttamatto so Laṅkam āgamma sajjukam  
paribbājaka-vesena rukkhamūlam upāvisi.

7. Vijaya-ppamukhā sabbe taṃ upecca apucchisum ;  
 “Ayaṃ bho ko nu dīpo ?” ti. “Laṅkādīpo” ti abruvi.
- V. 6. “vutta p.p.p. from vatti “he speaks” so in JM. AMg.  
 -matta (*mātra*), Pkts. have more commonly -metta.  
 AMg. -mitta. āgama gerund of āgacchati. sajju-  
 kaṃ “quickly” derived from *sadyaḥ*. vesena “in  
 the disguise” (of a *parivrājaka*, wandering ascetic).
- V. 7. -ppamukhā ‘with Vijaya at their head,’ i.e. ‘Vijaya  
 and his followers.’
- V. 8. “Na santi manujā ettha, na ca hessati vo bhayaṃ” —  
 iti vatvā kuṇḍikāyaṃ te jalena nisiñciya
9. Suttaṇ ca tesaṃ hatthesu laggetvā nabhasāgamā,  
 dassesi soṇirūpena paricārīka-yakkhinī.
10. Eko taṃ vāriyanto pi rājaputtēna anvagā  
 “gāmaṃhi vijjamānaṃhi bhavanti sunakhā” iti.
11. Tassā ca sāmīnī tattha Kuveṇī nāma yakkhinī  
 nisīdi rukkha-mūlamhi kantanti tāpasī viya.
12. Disvāna so pokkharāṇiṃ nisinnaṃ taṇ ca tāpasin  
 tattha nahātvā pivitvā c’ādāya ca mulālayo—
13. Vāriṇ ca pokkhare heva so vutthāsi, taṃ abruvi :  
 “bhakkho si mama, tiṭṭhā” ti, ālhabaddho va so naro.
14. Parittasuttatejēna bhakkhetuṃ sā na sakkuṇi  
 yāciyanto pi taṃ suttaṃ nādā yakkhiniyā naro.
15. Taṃ gahetvā suruṅgāyaṃ rudantaṃ yakkhinī khipi,  
 evaṃ ekekaṣo tattha khipi sattaṣaṭāni pi.
- V. 8. hessati, fut. from bhavati (\*havissati) bhavissadi is  
 also common.
- V. 9. suttaṃ, e.g. as a protection against evil spirits. āgamā,  
 aor. “vanished”; also agami, agacchi, agamasi, etc.  
 dassesi “there appeared,” aor. cf. dasseti=*dar-*  
*sayati*. soṇi “bitch.”
- V.10. vāriyanto, partic. of vāriyati pass. of vāreti “forbid,”  
 caus. of vūṇāti. anvagā “followed.” sunakhā  
 “dogs” (*śunakāḥ*)—“only where there is a village.”
- V.11. Kantanti “spinning.”

- V.12. **disvāna**, gerund=disvā, also passitvāna. **mulālayo**, acc. plur. "lotus shoots" (*mṛṇātī*).
- V.13. **So**. Reader has *sā* but it was the man who came out of the tank not the *yakkhini*. **ālḥābaddho** "fast bound." *ālḥaka* is a tethering post (*ārdhaka*).
- V.14. **sakkuṇi** aor. *sakkuṇāti* 'is able,' also *asakkhi* from *sakkati*. **paritta-sutta** "protection thread," i.e. "thread charm" or "magic thread." **nādā**=*na adā* "he did not give."
- V.15. **khīpi** "hurled."
- V.16. *Anāyantesu sabbesu Vijayo bhayasaṅkito*  
*naddhapañcāyudho gantvā disvā pokkharaniṃ subhaṃ*  
 17. *Apassa-m-uttinṇapadaṃ hasantiñ c'eva tāpasim,*  
 "imāya khalu bhaccā me gahitā nū" ti cintiya;  
 18. "Kiṃ na passasi bhacce me bhoti tvam" iti āha taṃ,  
 "kiṃ rājaputta bhaccehi, piva nahāyā" ty-āha sā.  
 19. "Yakkhinī tāva jānāti mama jatin" ti nicchito  
*sighaṃ sanāmaṃ sāvetaṃ dhanuṃ sandhāy' upāgato.*  
 20. *Yakkhim ādāya gīvāya nārāca-valayena so*  
*vāmahatthena kesesu gahetvā dakkhinena tu*  
 21. *Ukkipitvā asim āha:* "bhacce me dehi dāsi, taṃ  
*māremi ti," bhayaṭṭhā sā jivitaṃ yāci yakkhinī:*  
 22. "Jivitaṃ dehi me sāmī, rajjaṃ dassāmi te ahaṃ,  
*karissāmi' itthikiccaṃ ca aññaṃ kiñca yathicchitaṃ"*  
 23. *Adūbhatthāya sapathaṃ so taṃ yakkhim akārayi,*  
 "Ānehi bhacce sighaṃ" ti vuttamattā va sā nayi.  
 24. "Ime chātā" ti vuttā sā taṇḍulādi viniddisi  
*bhakkhitānaṃ vāṇijānaṃ nāvattḥaṃ vividhaṃ bahuṃ*  
 25. *Bhaccā te sādhayitvāna bhattāni vyañjanāni ca*  
*rājaputtaṃ bhojayitvā sabbe cāpi abhuñjisuṃ.*  
 V.16. **anāyanta** "not coming." **naddha** "fastened, equip-  
 ped with." **apassa**—"where he saw no footstep of  
 any man coming forth," -m- is a sandhi consonant.  
**bhaccā** "servants" (*bhṛtyāḥ*). **bhoti** "Lady."  
 V.19. **sa-nāmaṃ** "his name." **sāvetvā**, gerund. caus. of

sunoti. **sandhāya** "making ready, drawing," also sandhetvā, sandahitvā, from sandahati, sandheti (*sam + dhā*).

- V.20. **nārāca** "a weapon." **valaya-** "noose."  
 V.21. **bhayatṭhā** = *bhaya-sthā*.  
 V.22. **-kiccam** (*kṛtyam*) so in Ś.  
 V.23. **adūbhatthāya**. "that he might not be betrayed."  
**sapatham** "oath."  
 V.24. **chātā** "hungry" (*psāta*) § 39. **viniddisi** "showed"  
 (*vi + nir + dīś*).

### Old Prakrit.]

### Extract No. 34.

#### Hāthīgumphā Inscription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indraṇī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. Since then the text has been edited by Mr. Jayaswal on the basis of new impressions including the casts and estampages in the Patna Museum. This revised text will be found in the Journal of the Bihar and Orissa Research Society, 1917, 1918 and 1927. The supposed date in a Mauryan era has been found untenable. It is written in Old Brāhmī characters and has been assigned to the 2nd century B.C.<sup>1</sup> The inscription gave a summary of Khāravela's reign year by year. Unfortunately it is very fragmentary. As is the case with Aśoka's inscriptions, double consonants are written single.

- (1) **Namo Arahantānam. Namō sava-Sidhānam. Verena (or Airena) mahārājena Mahāmeghavāhanena Ceti-rāja-vaṃsa-vadhanena pasathasubha-lakhanena catur-anta-lumṭhita-guṇōpagatena Kaliṅgādhipatinā Siri-Khāravelena paṃdarasa-vasāni Siri-Kadāra-sarīravatā kīditā kumāra-kīḍakā.**

<sup>1</sup> Vincent Smith, 'Early History of India,' 2nd Edition. Notes on pages 38, 40, 187 and 196. Fleet, J.R.A.S. 1910, p. 242 and p. 824.

Salutation to the Arhats. Salutation to all the Siddhas. Śrī Khārvela the overlord of Kalinga, the heroic (or Aira), Mahārāja Mahāmeghavāhana, furtherer of the royal house of the Cedis, possessing lauded and auspicious marks, endowed with the quality of having pillaged the four ends (of the earth), for fifteen years played princely games with a body like that of Śrī-Katāra.

For discussion of the proper names see Jayaswal's articles cited above. pasatha=*praśasta*. Jayaswal's last reading is luthita but the anusvāra may be there, so =luṇṭhita 'pillaged.' paṃdarasa cf. Pali pannarasa, Pali. AMg. JM. paṇṇarasa, Apa. paṇṇaraha, H. pandrah, etc. It is noteworthy that the *ā* should occur so early. Kaḍāra used to be read kumāra.

- (2) Tato lekha-rūpa-gaṇanā-vavahāra-vidhi-visāradena sava-vijāvadātena nava-vasāni Yova-rājaṃ praśāsitaṃ.

Then for nine years he enjoyed power as heir-apparent, being proficient in writing, currency (?), accounting and the rules of procedure and accomplished in all the sciences.

Meaning of rūpa is doubtful, probably not "painting." J. takes *vyavahāra* and *vidhi* separately "municipal law and dharma injunctions." *sarva-vidyā-avadāta* the number varies from 4 to 64. yova-rājaṃ=*yauvarājyam*. *praśāsitaṃ*.

- (3) Sampuṇa-catuvīsati-vaso tadāni vadhamāna-sesayo Venabhi-vijayo tatiye Kalinga-rāja-vaṃsa-purisa-yuge mahārājā-bhisecanam pāpunāti.

Having completed twenty-four years then having been prosperous in his boyhood, a conqueror like Vena, obtained in the third generation of the Kalinga dynasty consecration as a mahārāja.

The readings are not quite clear. *vardhamāna-śaiśavaḥ*.

- (4) Abhisita-mato ca padhama-vase vāta-vihata-gopura-pā-kāra-nivesanam paṭisaṃkhārayati Kalinga-nagari(ṃ), Khibira-isi-tāla-taḍāga-pāḍiyo ca baṃdhāpayati savūyyāna-paṭisaṃthapanam ca kārayati: panatisāhi sata-sahasahi pakatiyo raṃjayati.

As soon as he was anointed in his first year he repaired Kalinga city, of which the gates, city-walls and dwellings had been damaged by a storm, and he had constructed the embankment to the tank of the Rishi Khibira, and he had all the gardens put in order: with thirty-five lakhs he pleased the people.

Padhana Pali paṭhama, Ś. ete paḍhama. Khibira was formerly understood as 'royal camp' cf. *śibira*. "Khibira Rishi" is due to Mr. Jayaswal. pāḍi (pāli) 'dam, dike.' The thirty-five lakhs J. takes to refer to the population, more probably it represents the expenditure.

- (5) **Dutiye** ca vase acitayitā Sātakaṇiṃ pacchima-disaṃ haya-gaja-nara-radha-bahulaṃ daṃḍaṃ paṭhāpayati. Kañha-beṃnā gatāya ca senāya vitāsitaṃ Musika-nagaraṃ.

And in the second year, disregarding Sātakaṇi he sent into the west a numerous army of horse, elephants, infantry and chariots. And with his army having reached the Kṛṣṇāveṇā he terrified the city of Musika.

Read acitayitā. The condition of the rock often makes it uncertain whether an *anusvāra* was written or not. ? For -beṃnā read-benām.

- (6) **Tatiye** ca puna vase gandhava-veda-budho dampa-nata-gīta-vādita-saṃdaṃsanāhi usava-samāja-kārāpanāhi ca kiḍāpayati nagariṃ.

In the third year again versed in the science of music he amused the city by exhibitions of *dampa* (?) dancing, singing and music and by arranging fêtes and shows.

The meaning of *dampa* is doubtful. nata=*narta*, vādita=*vādita*. usava i.e. *ussava*=*utsava*.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagṛha—(Rāja-gaha-napaṃ piḍāpayati)<sup>1</sup>—who apparently deserted his

<sup>1</sup> J. now reads Rājagahaṃ upapiḍayati.

army and made off to Mathurā. In the twelfth year he caused great consternation among the people of Magadha(—**Maḡadhā-nam** ca vipulaṃ bhayaṃ janeto)—made his elephants drink of the Ganges, and made the king of Magadha bow at his feet—(*Maḡadhāṃ* ca rājānaṃ pāde va(n)dāpayati).

### Late Prakrit.

Apabhraṃśa]

Extract No. 35.

From the Bhavisatta-kaha of Dhanavāla edited by Hermann Jacobi, 1918. Sandhi III 52. Bandhudatta sets out on a journey. Leaving the Kurujangal he goes S.E. to the sea. Builds ships, abandons many hundreds of bulls and buffaloes and sets sail with five hundred excellent merchants.

- 1 aggeya-disaḥ malhanti janti/Kurujaṅgalu mahi-maṇḍalu muanti.
- 2 laṅghanti viyaṇa-kāṇaṇa palamva/pura-gāma-kheḍa kav-vaḍa-maḍamva.
- 3 Jaṇḍā-nai-salilu samuttarevi/jala-duggaī thala-duggaī sarevi.
- 4 ann'anna-desa-bhāsaī niyanta/raṇaṇāyare velāulaī patta.
- 5 lakkhīu samuddu jala-lava-gahīru/sappurisa va thīru gam-bhīru dhīru.
- 6 āsiviso vva visa-visama-sīlu/velā-mahalla-kallola-līlu.
- 7 diṭṭhaī viulaī velāulaī/kaya-vikkaya-ṛaya-vayaṇāulaī.
- 8 dhamm'attha-kāma-kaṅkhira-suhāī/suviyaḍḍha-vayaṇa-vilayā-muhāī.
- 9 taḥi ṭhāivi jalaṇantaī kiyaī/pariharivi vasaha-mahisaya-sayaī.
- 10 jalaṇanta-kamm'antaru karevi/karaṇaī piya-vayaṇaḥi samvarevi.
- 11 vahaṇaḥi ārūḍha mahāpahāṇa/vaṇivarahā sayahī pañcaḥi samāṇa.
- 1 āgneya-diśā S.E. Read malhanta 'sporting' Deśi word. muanti \*mucanti for muñcanti.
- 2 vijana-, pralamba, khetā 'village' karvaṭa; \*maḍamba or \*matamba (?).

3 samuttarevi 'crossing' gerund.

4 niyanta 'observing.' *ratnākare, velākūla* 'shore.'

6 *āsīviṣa* 'snake.' mahalla = maha + alla.

7 *vipulāni*. *Kraya-vikkraya-rata-vacanākulāni*.

8 kaṅkhira means *kāṅkṣin*. *suvidagdha*. vilayā (*vanitā*)  
Deśi.

9 ṭhāivi for *sthitvā jala-yantra* 'ship.'

11 *mahā-pradhānāḥ*.

Notice the weakness of the finals, the merging of the accusative with the nominative, and the frequency of non-Sanskritic words.







## INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

### A

a, 'and,' § 3.  
 aam, 'this,' § 110. (AMg. ayam).  
 ainīa, 'led beyond,' § 125.  
 amsi, AMg., 'I am,' § 61. cf. mhi.  
 amsu, 'tear,' §§ 49, 64. Also assu.  
 H. āsū.  
 akaannua, 'ungrateful,' p. 132, v. 83.  
 akaṇḍa, 'unexpected,' p. 105, n. 5.  
 akayya, Mg. (*akārya*), p. 177, n. 2.  
 akarimsu, aor., 'they did,' § 133.  
 akāsī, AMg., 'he did,' § 133.  
 akkhala, Mg., 'letter,' p. 177, n. 1.  
 akkhi, 'eye,' § 40, Pb. akkh. H. ākh. cf. acchi.  
 agada, 'a well,' p. 135, n. 2.  
 aggala, 'bolt,' p. 148, v. 19.  
 aggahattha, 'finger,' p. 113, v. 4.  
 aggi, 'fire,' § 36, 62, 88. Pb. agg.  
 H. āg.  
 aggha, 'valuable,' § 56.  
 angulīa, 'ring,' p. 102, n. 6.  
 accanta, 'excessive,' § 44.  
 acchhai, 'stays,' § 60, p. 153, n. 9.  
 accharā, 'nymph,' § 39.  
 acchariam, 'wonderful,' §§ (?), 58.  
 Also acchariam.  
 acchi, 'eye,' § 39. cf. akkhi.  
 acchīm, acchīni, M. plur., § 92.  
 acchera, M. =accharia, § 76.  
 ajja, (1) 'to-day,' § 44. Apa. ajju.  
 Pb. ajj. Old H. āju. H. āj.  
 (2) = ārya, § 50.  
 ajjaā, 'lady,' p. 109, n. 7.  
 ajjatutta, 'determined,' § 9.  
 ajjhatthiya, AMg., 'determined,' § 9.  
 ajjhasida, 'determined,' p. 95, n. 8.  
 atthāe, AMg., 'on account of,' p. 159, n. 1.  
 atthi, 'bone,' § 38.  
 anajjanto, 'not being known,' p. 135, n. 9.  
 anavayagga, AMg., 'endless,' p. 158, n. 1.  
 anavaraya, JM., 'incessant,' p. 141, n. 2.

anasana, 'fasting,' p. 158, n. 10.  
 anahīa, 'heartless,' p. 129, v. 64.  
 anahinna, 'ignorant,' § 36.  
 anāya, AMg., 'without beginning,' p. 158, n. 1.  
 aniada, 'uncertain,' p. 99, n. 6.  
 anugejjha, Ś., 'to be favoured,' § 53.  
 anudīham, 'day by day,' § 27.  
 anurāa, 'affection,' § 9.  
 anuvvaya, AMg., 'ordinance,' p. 157, n. 4.  
 anena, 'by this,' § 110.  
 anna, other, §§ 48, 111.  
 annunna=annonna 'one another,' § 73.  
 annesana, 'search,' § 48.  
 annesidum, p. 94, n. 5.  
 attae, AMg., 'son,' p. 159, n. 2.  
 attā, 'self,' §§ 36, 100. cf. appā.  
 attā, 'mother,' p. 122, (c).  
 attha, (1) 'here,' § 45 (*atra*).  
 (2) -*artha*, § 45.  
 (3) 'weapon,' § 56 (*astra*).  
 atthi, (1) 'is,' (*asti*), §§ 38, 132.  
 (2) 'bone,' cf. atthi.  
 (3) -*artha*, JM.  
 adidhi, 'guest,' §§ 11, 14.  
 adda, 'wet,' p. 122, n. 3.  
 addhi, 'anxiety,' p. 140, n. 3.  
 adha, 'then,' § 14.  
 adhaṇṇadā, Ś., 'misfortune,' p. 100, n. 2.  
 antakkarana, 'conscience,' § 51.  
 andhāra, Apa., 'darkness,' p. 77.  
 andhāria, 'darkened,' § 82.  
 apavagga, JM., 'final beatitude,' p. 147, n. 1.  
 appa, 'small,' § 37.  
 appā, 'self,' §§ 36, 100. H. āp. cf. attā.  
 appatta, 'unobtained,' p. 126, v. 3.  
 appia (1) 'not dear,' Ś. 148.  
 (2) 'sent,' JM., p. 148, v. 23.  
 abīe, AMg., 'without a second,' p. 157, n. 1.  
 abbhantara, 'interior,' § 43.

abbhahia (= *abhy-adhika*), p. 121 (e).  
 amiam, 'nectar,' p. 114, v. 2.  
 amejjha, 'impure,' p. 142, n. 9.  
 amhaṇ, 'of us,' M., AMg., JM., § 107.  
 amhakera, 'our,' § 76.  
 amhe, 'we,' §§ 47, 106.  
 ariha, 'worth,' § 57.  
 alasī, 'common flax,' § 23.  
 alia, 'in vain,' § 67.  
 alihaḍi, Mg. = *arhati*, p. 179, n. 4.  
 avaṇḍa, 'taken away,' § 125.  
 avatthā, 'condition,' § 38.  
 avara, 'other,' § 17. H. aur. Rom-  
 ani (w)aver.  
 avarajjhai, passive, *apa + rādha*,  
 § 125.  
 avaraṇha, 'afternoon,' § 52.  
 avaratta, AMg., 'latter half of  
 night,' p. 157, n. 2.  
 avaricida, 'stranger,' p. 103 n. 1.  
 avassam, 'necessarily,' § 49.  
 avaṅga, 'corner (of eye),' p. 128,  
 v. 61.  
 avi, 'also,' § 17.  
 asamatthaa, 'unable,' p. 124 (a).  
 asesa, 'all,' § 20.  
 asoga, § 11.  
 assa, (1) 'of him,' § 110.  
 (2) 'horse,' § 49. cf. M. āsa.  
 assu, 'tear,' § 64. cf. amsu.  
 aha, 'then,' § 14. Ś. adha.  
 ahakam, OMg., 'I' p. 74.  
 ahara, 'lower,' p. 128, v. 63.  
 ahighāa, 'smitten,' p. 128, v. 61.  
 ahinṇava, 'new,' § 13.  
 ahinṇāna, 'token,' p. 102, n. 3.

### Ā

āda, 'arrived,' § 2.  
 ā(y)ava, 'heat,' p. 165, n. 1.  
 āśa, (1) 'trouble,' p. 113, n. 7.  
 (2) 'sky,' p. 125 (b).  
 āāredi, 'invites,' p. 113, n. 9.  
 āittha, JM., 'commanded,' p. 142,  
 n. 1.  
 āihī, Apa., 'in the beginning,' § 93.  
 āuso, AMg., 'long-lived one,' p. 162,  
 n. 4.  
 āojja, JM., 'drum?' p. 142, n. 7.  
 āohana, 'battle,' p. 142, n.  
 āgada, Ś. = āada, § 2.  
 āgantum, JM., 'having come,'  
 p. 135, n. 9.  
 āgāra, AMg., 'house,' p. 157, n. 5.

āgāsa, AMg., JM. = āāsa, § 11.  
 ācāria, 'teacher,' § 58.  
 ādhatta, 'begun—applied,' §§ 125,  
 pp. from ādhaī. 8  
 ādhappai, caus. pass. ā + dhā, § 135  
 (c).  
 āṇatta, 'ordered,' § 125.  
 āṇavedi, 'orders,' § 36.  
 āṇia, 'brought,' § 125.  
 āṇida, Ś., 'brought,' § 125.  
 āṇesu, 'bring,' § 116.  
 āṇe, (na āṇe) 'I (don't) know,'  
 p. 120 (c).  
 ābhioia, ābhioiya, AMg., 'of the  
 state?' p. 157, n. 9.  
 āmārisa, 'impatience,' § 57.  
 āradḍha, 'begun,' § 12.  
 ārabbhai, ārambhadi, 'is begun,'  
 § 125.  
 āruhai, 'mounts,' § 125.  
 āliddha, 'embraced,' p. 128, v. 61.  
 ālekkha, 'picture,' p. 96, n. 3.  
 āvajjia, JM., 'poured out,' ā + vrj.  
 p. 151, n. 3.  
 āvatta, 'turned round,' p. 114,  
 v. 6.  
 āveia, 'announced,' p. 137, n. 5.  
 āśa, 'horse,' = assa.  
 āśa, acc. plur., AMg., § 92.  
 āśī, 'was,' § 133.  
 āśidadi, Ś., 'sits down,' § 125.  
 āhaū, Apa., 'battle,' p. 77.  
 āhaṃsu, AMg., 'they said,' § 133.  
 Also āhu. 8  
 āhevacca, AMg., 'overlordship,'  
 p. 156, n. 5.

### I

i = *ii*, p. 148, v. 10.  
 ia = *iti*, p. 123, (e).  
 iam, 'this,' § 110.  
 ikkhu, 'sugar-cane,' § 40. cf.  
 ucchu.  
 icchai, 'promises,' JM., p. 140,  
 n. 4.  
 icche, 'I desire,' ātm., § 115.  
 iddhi, AMg., 'increase,' p. 158, n. 6.  
 inam, 'this,' § 71.  
 itthī, 'woman,' p. 96, n. 1.  
 idha, 'here,' § 28.  
 indaālamma, 'in magic,' p. 125 (b).  
 imise, AMg. = imie, 'of this,' fem.,  
 § 110.  
 iścaśe, Mg., 'desirest,' § 115.  
 isi, 'sage,' § 60.  
 iha, 'here,' § 28. = idha.

## Ī

īdisa, 'like this,' § 70.  
 isisi, 'gently,' p. 119 (a).  
 ihāmiya, 'wolf,' p. 172, n. 6.

## U

ua, 'lo !,' M., p. 115, v. 4.  
 uaa, 'water,' § 10.  
 uatthia (=upa-sthita), p. 130, v. 78.  
 uaroa, 'ill-will,' p. 148, v. 10.  
 uahi, 'ocean,' p. 123, v. 56.  
 uahū, M., abl., § 93.  
 uida, 'fitting,' p. 107, n. 2.  
 ukkara, 'multitude,' p. 106, 10.  
 ukkinṇa, 'scattered,' p. 177, n. 1.  
 ukkhaa, 'rooted up,' p. 133, v. 85.  
 ukkhitta, 'thrown up,' p. 128, v. 63.  
 uggama, 'rising,' § 34.  
 uggāhihi, 'will sing,' p. 132, v. 84.  
 uccoda, 'withering?' p. 112 (a).  
 ucchu, M., 'sugar cane,' §§ 40, 70.  
 cf. Ś. ikkhu. H. ikh. E.H. ūkh.  
 Mar. ūs. Bg. ākh.  
 ujjala, 'blazing,' § 42.  
 ujjāna, 'garden,' p. 109, n. 11.  
 ujjua, 'straight,' §§ 15, 68.  
 ujjoviya, 'lighted up,' p. 161, n. 14.  
 ujjhida, (JM., ujjhiya), 'left behind,' p. 141, n. 11.  
 una, 'but,' § 3.  
 unha, 'hot,' § 47. Mar. ūn. G. ūn(h)ū.  
 uphāla, Apa., 'summer,' p. 77.  
 utta, 'spoken,' § 125.  
 uttinna, 'traversed,' § 125.  
 utthaṅgia, M., 'supported,' p. 126, v. 56.  
 utthedu, 'let him stand up,' p. 109, n. 8.  
 uppala, 'lotus,' § 34.  
 uppīḍa, 'bursting out,' p. 126, v. 3.  
 ubbheiya, 'erect,' p. 142, n. 2.  
 ummilla, 'opened,' p. 129, v. 64.  
 ummuha, 'looking up,' § 46.  
 ure, 'on the breast,' p. 129, v. 76.  
 ullavida, 'shouted out,' p. 105, n. 12.  
 uvaarana, 'aid,' § 17.  
 uvacchando, 'coaxed,' p. 102, n. 15.  
 uvajjhāa, 'teacher,' § 17, 44.  
 uvatthavei, AMg., 'prepares,' p. 158, n. 5.  
 uvarāa, 'colouring,' p. 113, n. 4.  
 uvari, 'above,' § 17.  
 uvalevaṇa, 'smearing,' p. 112, n. 4.

uvasappissam, 'I will creep up,' p. 111, n. 4.  
 uvasampajjai, AMg., 'gets to,' -ittānam, absol., p. 159, n. 4.  
 uvahāra, 'oblation,' p. 112, n. 5.  
 uvāiya, JM., 'offering,' p. 140, n. 4.  
 uvālahissam, 'I will reproach,' p. 95, n. 9.  
 uvvatta, 'turned over,' p. 126, v. 50.  
 uvvigga, 'auxious,' § 42.  
 usu, AMg., 'arrow,' § 70.  
 ussāsa (M. ūsāsa) 'sigh,' § 41.  
 uhaa, 'both,' p. 113, n. 5.

## Ū

ūsava, 'festival,' § 41, 63.  
 ūsāsa=ussāsa.

## E

eassim, 'in this,' § 47.  
 eāvattam, 'In this state,' p. 122 (c).  
 e(y)ārūva, AMg., 'of this form,' p. 157, n. 2.  
 ei, 'goes,' § 12.  
 ekkā, 'one,' § 15, 112, JM., ega.  
 ettāhe, M., p. 131, v. 80.  
 ettha, 'here,' § 70.  
 edi, 'goes,' §§ 12, 132. cf. ei.  
 ediḥasia, 'legendary,' § 61.  
 enti, 'they go,' § 132.  
 erāvaṇa, § 61.  
 erisa, 'like this,' §§ 24, 70.  
 evaddhe, Mg., 'so great,' p. 182, n. 4. (evadda, JM.).  
 evvam, 'thus,' § 68.  
 eso, 'this,' § 110.

## O

oāsa, M., 'space,' p. 126, v. 3.  
 oinṇa, 'descended,' § 125. Also odinṇa.  
 onavia, 'bent down,' § 25.  
 otthaya, 'covered with,' p. 171, n. 15.  
 odaria, 'having descended,' § 122, Mg., odalia.  
 olagga, JM., 'followed,' p. 136, n. 9.  
 oviya, 'decorated,' p. 171, n. 16.  
 osaria, 'gone off,' p. 120 (b).  
 osaha, 'herb,' AMg., osadha, § 20.  
 ocharia, 'lopped,' p. 128, v. 61.

## K

kaa, 'done,' § 125. JM., *kāya*, § 60. Ś. *kada* and *kida*.  
 kaa-ggaha, 'hair-seizing,' p. 129, v. 64.  
 Kaanta, 'Fate,' p. 111, n. 10.  
 kaali-hara, 'plantain-house,' p. 94, n. 6.  
 kayāi kayāvi, AMg., 'sometime,' p. 157, n. 1.  
 kai, 'poet,' p. 115, v. 3.  
 kaima, M., (= *katama*), § 69.  
 kae, 'for the sake of,' p. 122 (a).  
 kao, JM.AMg., 'whence,' Ś. *kado*, p. 165, n. 2.  
 kakkoḷa = *kaṅkoḷa*, § 16.  
 kaṅkamaa, JM., 'like a heron's bill,' p. 136, n. 11.  
 kaṅkhia, 'desired,' p. 124 (a) *kāṅ-kṣita*.  
 kacchabha, AMg., 'tortoise,' § 19.  
 kajja, 'to be done,' § 50, 137.  
 kajjai, AMg., 'is done,' § 135. *Note*.  
 kadāa, 'JM.', 'fetter,' p. 141, n. 7.  
 kaḍakkha, 'side glance,' p. 124 (h).  
 kadua, 'bitter,' p. 99, n. 5.  
 kaḍhia, 'boiled,' Ś. *kaḍhida*, § 42.  
 kaṇaa, 'gold,' p. 113, n. 6.  
 kaṇakapaṇa, 'resounding,' p. 123 (d).  
 kaṇailla, AMg., 'parrot' from Deśi *kaṇa*, p. 78.  
 kaṇṭha, 'neck,' § 35.  
 kaṇṇa, 'ear,' § 48.  
 kaṇha, = *kṛṇa*, § 47.  
 kattava, (Bhāsa), 'to be done,' p. 75.  
 kattum, (Bhāsa), 'to do,' p. 75.  
 kada, see kaa.  
 kadama, kadara, 'which?' §§ 69, 111.  
 kadhaissam, 'I will relate,' § 134.  
 Also *kadhissam*, M. *kahissam*.  
 kadham, Ś., 'how?' § 14. M. *kaham*.  
 kadhida, 'told,' § 11.  
 kadhidum, 'to tell,' § 136.  
 kadhedu, 'let him tell,' §§ 11, 14, 75.  
 kadhesu, 'tell,' § 116.  
 kanta, 'gone,' § 125 (*kram*).  
 kandalilla, 'sprouting,' p. 77.  
 kappa, 'age, etc.,' § 37.  
 kappadiya, JM., 'pilgrim,' p. 135, n. 10.  
 kamala, 'lotus,' p. 96, n. 9.  
 kamalā, = *Lakṣmī*, p. 124 (h).

kammagara, JM., 'workman,' p. 139, n. 5.  
 kammaggiṇo, JM. (*karmāgneṇ*), § 93.  
 kammi, M., 'in what?' p. 129, v. 76.  
 karaṇa, Apa., 'cause,' p. 77.  
 karaṇijja, (Ś. *karaṇia*), 'to be done,' § 137.  
 karaṇḍaa, 'basket,' p. 109, n. 11.  
 karia, (Bhāsa), 'having done,' p. 75.  
 karidum, 'to do,' § 112.  
 karittā, AMg., 'having done,' § 122.  
 karissam, 'I will do,' § 134.  
 kariadi, 'is done,' § 135.  
 kariadu, 'let it be done,' p. 108, n. 5.  
 karedi, 'does,' § 128.  
 karenta, 'doing,' § 102.  
 karemaṇa, AMg., 'doing,' p. 157, n. 2.  
 karesu, 'do,' § 116.  
 kalama, 'rice,' p. 114, n. 9.  
 kalemi, Mg., 'I do,' p. 178, n. 2.  
 kalevara, 'body,' § 18.  
 kallākallim, 'every morning,' p. 162, n. 6.  
 kavala, 'mouthful,' § 18, p. 120 (b).  
 kāvala, Apa., 'lotus,' § 25.  
 kavalia, 'eaten,' p. 111 (f).  
 kavāḍa, 'door-panel,' p. 113, n. 6.  
 kavva, 'poetry,' § 59.  
 kasana, 'dark,' p. 128, v. 63.  
 kaha, kaham, 'how?' p. 114, v. 2, § 14.  
 kahā, 'story,' p. 132, v. 84.  
 kahim, 'where,' p. 93, n. 1.  
 kahissam, 'I will tell,' § 134.  
 कर्णोत्तर-वर्णोत्तर-वर्णोत्तर, § 38.  
 kaum, (1) *kaum*, § 121.  
 (2) AMg., 'having done,' § 136.  
 kāūna, M., 'having done,' § 122.  
 kādum, Ś. Mg., 'to do,' §§ 63, 121, 136.  
 kāmāe = *kāmyayā*, § 48.  
 kāredi, caus., 'has done,' § 128.  
 kāredum, infin., § 136.  
 kālake, Mg., 'doer,' p. 177, n. 2.  
 kālaṇḍa, Mg. = *kāraṇāt*, p. 178, n. 3.  
 kāham, 'I will do,' § 134.  
 kim uṇa, 'what then?', § 3.  
 kiṅkiṇī, 'bell,' p. 123 (d).  
 kiccā, AMg., 'having done,' p. 159, n. 7.  
 kiṇai, 'buys,' § 131.  
 kida, 'done,' § 11.

**kilanta**, 'weary,' § 57.  
**kilittha**, 'afflicted,' § 125.  
**kiliṇṇa**, 'moistened,' § 57.  
**kilittha**, 'prepared,' § 59.  
**kilissai**, M., 'is afflicted,' § 125.  
**kivipa**, 'wretched,' § 60.  
**kiśsa**, OMg. = **kīsa**, p. 71.  
**kissa**, (Bhāsa) = **kīsa**, p. 75.  
**kīdīsa**, 'of what sort?' § 70.  
**kīrai**, 'is done,' § 135.  
**kīsa**, 'why?' p. 97, n. 2.  
**kuo**, JM., 'whence,' p. 151, n. 1.  
**kukkhi**, Ś. **kucchi**, M., 'belly,' § 40. **kucchi**, AMg., abl., § 93.  
**kucchimsi** loc., § 93.  
**kujjā**, AMg., 'he may do,' § 133.  
**kuttedi**, Mg., 'has cut,' p. 178, 5.  
**kudīla**, 'crooked,' § 16.  
**kuḍumba**, 'household,' § 16.  
**kunai**, 'does,' § 131, p. 124(a).  
**kuṇamāne**, AMg., 'doing,' p. 156, n. 5.  
**kuddho**, J.M., 'angry,' p. 140, n. 8.  
**kuppadi**, 'is angry,' § 125.  
**kumbhanda**, 'white gourd,' p. 105, n. 5.  
**kumbhilaa**, Mg., 'thief,' p. 177, n. 1.  
**kullā**, 'canal,' p. 122(a).  
**kuṭāra**, Apa., 'prince,' p. 77.  
**kuvia**, JM., 'angry,' p. 141, n. 11.  
**kuvida**, 'angry,' § 125.  
**kuvvam**, AMg., 'doing,' § 103.  
**kuvvamāne** atm., p. 158, n. 9.  
**kera**, 'to be done,' § 76.  
**keria**, 'belonging to,' p. 111, n. 8.  
**kerisa** = **kīdīsa**, § 24, 70. Mg., **keliśe**.  
**kelake**, Mg., 'belonging to,' p. 179, n. 6.  
**kevali**, AMg., 'possessing absolute knowledge,' p. 157, n. 3.  
**kesarilla** M. = (**kesara** + **illa**), p. 77.  
**kesesu**, (Mg. **keśeśu**), § 21.  
**ko**, 'who,' § 110.  
**koila**, 'cuckoo,' p. 124(g).  
**koñca**, 'crane,' § 35.  
**komudī** (M. **komuī**), 'moonlight,' § 61.

## KH

**khaa**, (1) 'hurt—a wound.' Ś. **khada**, § 125, p. 110(b).  
 (2) 'dug,' § 125. Ś. **khaṇida**.  
**khaia**, (Ś **khacida**), 'inlaid,' p. 121(a).  
**khagga**, 'sword,' § 34.

**khajjai**, 'is eaten,' § 135(a).  
**khanna**, 'dug,' § 125. AMg., JM., **khatta**.  
**Khattia** = **Kṣatriya**, § 40.  
**khammai**, 'is dug,' § 135(d).  
**khavia**, 'exhausted,' p. 127, v. 14.  
**khāi**, Apa. = **khaai**, 'eats,' § 127.  
**khāma**, 'thin,' p. 109, n. 2.  
**khāra**, 'alkali,' p. 122 (b).  
**khijjai**, 'is wasted,' § 125.  
**khinna**, 'wasted,' § 125. cf. **khīna**.  
**khitta**, 'thrown,' § 40, 125.  
**khippai**, 'is thrown,' § 135, p. 130, n. 7.  
**khippām** eva, AMg., 'quickly,' p. 158, n. 5.  
**khividum**, 'to throw,' § 136.  
**khīna**, 'wasted,' § 40. H. **chīn**.  
**khu**, 'particle,' § 74.  
**khujja**, 'hump-back,' §§ 6, 34.  
 ✓ **kheī**, ✓ **kheī** ('play') §§ 6, 22.

## G

**gaa** (Ś **gada**), 'gone,' §§ 11, 125.  
**gaana**, 'sky' (**gagana**), p. 113, n. 1.  
**gaammi** = **gate**, § 92.  
**ga(y)ava(y)a**, JM., 'aged,' p. 148, v. 14.  
**gaṇḍa**, 'lord of elephants,' § 81.  
**gaccha**, (1) 'go,' § 116. Kash. **gats**.  
 (2) JM., "school-sect," p. 148, v. 23.  
**gacchāhi**, AMg., 'go,' § 116.  
**gacchia**, (Bhāsa), 'having gone,' p. 75.  
**gacchittae**, AMg., inf., § 136.  
**ganthi**, 'knot,' § 55.  
**gaṇḍo**, 'night-watchman?' p. 134, n. 3.  
**ganhadi**, (Bhāsa), 'seizes,' § 70 d.  
**gantā**, AMg., 'having gone,' § 122.  
**gantum**, 'to go,' §§ 121, 136.  
 Also **gacchidum**, **gamidum**.  
**gamissadi**, 'will go,' § 134.  
**gamiadi**, Ś. passive, 'is gone,' § 119. M. **gammāi**, §§ 119, 125.  
**garala**, 'poison,' p. 112(b).  
**garua**, 'heavy,' § 71.  
**garukka** JM., 'full of,' p. 148, v. 13.  
**Garuḍa**, Ś. = **Garuḷa**, M: **Galuḍa**, Mg., § 22.  
**gallakka**, 'crystal,' (**galvarka**) § 50.  
**gavitttha**, 'sought,' § 125 (**gavesai**).

gahavai, 'house-holder,' p. 111, n. 8.  
**gahia** (Ś. *gahida*), 'seized,' § 125.  
 gahium, M. inf., § 136, note.  
 gāi, 'sings,' § 127.  
 gāma, 'village,' § 45. cf. § 25 end.  
 gāmilla, AMg., 'peasant,' p. 78.  
 gāravia, JM., 'highly esteemed,'  
 p. 147, v. 5, from M., AMg., JM.,  
 gārava=M.Ś. *gorava*=*gaurava*.  
 gijjai, 'is sung,' § 135, p. 142, n. 5.  
 ginhium, AMg., 'to seize,' § 136,  
 note.  
**gidḍha**, 'vulture,' § 60. Pb.  
 gidḍh. H. gidh.  
 gimha, 'summer,' § 47. Mār. dia-  
 lect, gim.  
 giha, AMg., 'house,' p. 164, n. 7.  
 gīa, 'sung,' § 125.  
 guttha, 'strung,' p. 123 (f).  
 gumma, 'bunch,' § 48.  
 gejjha=*grāhya*, §§ 70, 137.  
 genhai, (Ś. *genhadi*) 'seizes,' §§  
 52, 131. *genhia*, gerund., p. 107,  
 n. 4. *genhium* (Ś. *genhidum*),  
 inf., § 136. *genhidavva*, § 137.  
 geha, JM., 'house,' p. 164, n. 7.  
 goilla, AMg.=*gomat*, p. 78.  
 goccha, M., 'bush,' § 71.  
 goṭṭhi, JM., 'society,' p. 148, v. 23.

## GH

ghadanta, 'joining with,' p. 127,  
 v. 6.  
 ghaḍāvehi, 'have fashioned,' p. 112,  
 n. 3.  
 gharā, M. AMg., abl. 'from home,'  
 § 92.  
 gharinī, 'wife,' p. 105, n. 13.  
 ghettum, M. 'to seize,' §§ 19, 136.  
 ghettūna M., 'having seized,' p. 133  
 v. 14. cf. *genhia*.  
 gheppai, 'is seized,' § 135.

## C

caai, M., 'abandons,' § 125.  
 caūro, 'four,' § 112. *causu*. loc.  
 § 112.  
**cakka**, 'wheel,' § 45. Apa. *cakku*.  
 Śindhi *caku*. Pb. *cakk*. H. *cāk*.  
**cakkamai**, JM., 'goes in circles,'  
 p. 134, n. 4.  
 cakkavatti, 'emperor,' p. 105, n. 13.  
 cakkhusā, 'with the eye,' § 104.  
 caṅga, 'beautiful,' p. 123 (e).  
 caccara, 'square,' p. 136, n. 10.

caḍāvia, 'having placed on' p. 135,  
 n. 12.  
 catta, 'abandoned,' § 119.  
 cattāri, 'four,' § 112.  
**cadukka**, Ś. (*caukka* M.),  
 'square,' § 38. H. *cauk*.  
 cadussamudda, 'four oceans,' § 51.  
**cammāraa**, 'leather-worker,' § 82.  
 H. *camār*.  
 caī, JM., 'generous,' p. 147, v. 5.  
 Cāṇakka, § 43.  
 Cāṇḍa, § 25.  
 cāva, 'bow,' p. 121 (e).  
 cia, 'like,' p. 114, v. 3; p. 129, v. 75.  
 ciṅcaia, 'adorned,' p. 142, n. 4.  
 ciṭṭhai, M. (Ś. *ciṭṭhadi*). Mg.  
 ciṭṭhadi, 'stands,' § 7.  
 ciṭṭhittae, AMg., inf., § 136.  
 ciṇai, 'collects,' § 131.  
 cinijjai, pass., § 135.  
 cinedi, Ś. 'collects,' §§ 128, 131.  
 cf. *ciṇai* (*cinoti*).  
**cinha**, 'mark,' § 52.  
 citta (1) 'bright,' § 45.  
 (2) 'heart,' 123 (e).  
 cittaara, 'painter,' p. 123 (e).  
 cittaphalaam, 'picture tablet,' § 5.  
 cindha=*ciṇha*, § 52.  
 cimmāi, passive *ci*, § 135.  
 cilāadi, Mg., 'delays,' p. 179, n. 1.  
 civvai=*cimmai*.  
 cīadi, passive *ci*, § 135.  
**cunna**, 'lime,' p. 114, n. 3. H.  
 cūnā, (*cūrṇa*) 'powder,' p. 153,  
 n. 8.  
**cumbia**, 'kissed,' p. 119 (a).  
 cūa (Ś. *cūda*), 'mango,' p. 113,  
 n. 5.  
 ceīya, AMg., 'sacred,' p. 163, n. 6.  
 coria=*caurya*, § 58.

## CH

**cha**, M. AMg., 'six,' § 6, § 112.  
 chaccarāna, 'six footed,' § 34.  
 chattha, 'sixth,' § 6.  
 chāna, 'festival,' p. 131, v. 81.  
 chaṇṇa, 'hidden,' p. 103, n. 5.  
 chammuha, 'six-faced,' § 46.  
 chāā, 'colour,' etc., p. 109, n. 6;  
 p. 102, n. 2.  
 chāne (?), p. 131, v. 81.  
 chāva, AMg., 'child, etc.' Pali  
 chāpa=*śāba*, § 6.  
 chāhā, 'shadow,' p. 114, n. 2.  
 chijjai, 'is split,' p. 121 (a).  
 chinna, 'cut,' §§ 125, 130.

chindai, (Ś. chindadi), 'cuts,' § 130.  
 chuhai, JM., 'throws,' p. 136, n. 6.  
 chuhā, M., 'hunger,' § 39.  
 chea, 'a cut,' p. 128, v. 62.  
 cheettā, AMg., 'having cut,' p. 158, n. 10.  
 chettum, 'to cut,' § 136.  
 chettūna, M. JM., 'having cut,' p. 158, n. 10.

## J

jai, (Ś. also. jadi), 'if,' § 1.  
 Jāṇā, Apa. = *Yamunā*, p. 77.  
 Jāṇā = *Yamunā*, § 25.  
 jakkha = *yaśka*, p. 140, n. 4.  
 jaccāna, *gen. plur.*, 'genuine,' p. 123 (c).  
 jaṇṇa, 'sacrifice,' § 36.  
 jadhā (M. jaha. Mg. yadhā), 'as,' §§ 1, 14.  
 jappia, 'babbled,' § 37.  
 jampia, JM., 'said,' p. 141, n. 9.  
 jampimo, 'we speak,' § 69.  
 jambu, § 35.  
 jammai, 'is born,' § 135 (a).  
 jammantara, 'another birth,' § 80.  
 jalai, 'blazes,' p. 122 (b).  
 jaladda, 'running with water,' p. 123 (b).  
 jalaṇa, 'flames,' p. 125 (b).  
 jasa, 'glory,' p. 125 (b).  
 jaha = jadhā, §§ 14, 68.  
 jāa (Ś. jādā), 'born, child,' § 125.  
 jā(y)a, JM., 'quantity,' p. 134, n. 5.  
 jāadi 'is born,' § 125.  
 jāṇae *ātm.* 'knows,' § 115.  
 jādā Ś. child,' p. 102, n. 7 = jāa.  
 jāṇādūa, 'son-in-law,' § 60.  
 jālāula, 'mass of flames,' p. 148, v. 17.  
 jia (Ś. jida), 'conquered,' § 125.  
 Also jitta.  
 jinaī, M., 'wins,' §§ 125, 131.  
 jinna, 'old,' p. 109, n. 11.  
 jibbhā, AMg., 'tongue,' § 54. H. jibh.  
 jivvai, 'is conquered,' § 135.  
 jiha, 'tongue,' § 54.  
 juai, 'young women,' p. 121 (e).  
 juarāo, 'heir apparent,' § 99, note.  
 juāla, 'pair,' § 9. AMg. juvala, p. 158, n. 10.  
 jugucchā, 'disgust,' § 39.  
 jugga, 'pair,' § 36.

jujjadi, 'is joined,' §§ 119, 129, 135.  
 juijha, 'battle,' p. 140, n. 7. Pb. juijh. H. jūjh.  
 juñjai, 'joins,' § 125.  
 jutta, 'joined,' §§ 34, 125.  
 jūdiaro, 'gamester,' p. 109, n. 10.  
 jeum, 'to win,' § 136.  
 jeva, jevva, § 68.  
 jo, 'who,' § 110.  
 joisara, 'magician,' p. 105, n. 10.  
 joehi, 'harness,' p. 109, n. 12.  
 jogi = *yogī*, § 1.  
 jogga, 'fit,' § 43.  
 jonhā, 'moonlight,' p. 122 (b).  
 dat. jonhāa, § 94.  
 jovvaṇa, 'youth,' §§ 15, 61, 68.

## JH

jhaṇajhananta, 'jingling,' p. 123 (d).  
 jhāi, 'reflects,' § 127.  
 jhāna, 'meditation,' p. 108, n. 6.  
 jhīna = *khīna*, § 40.

## TH

thāi, 'stands,' § 127.  
 thādum, 'to stand,' § 136.  
 thāvetṭā, AMg., 'having made to stand,' p. 159, n. 2.  
 thāhihi, 'will stand,' § 134.  
 thia, (Ś. thida), 'stood,' §§ 12, 38, also thia.  
 thii, (Ś. thidi), 'standing-state,' § 38. Also thii.

## D

ḍakka, 'bitten,' § 125.  
 ḍajjhamāṇa, JM., 'burning,' p. 141, n. 8.  
 ḍasai, 'bites,' § 125.  
 ḍoya, 'clapper?' p. 142, n. 3.

## DH

dhakkedi, 'shuts,' p. 182, n. 9.  
 dhanka, 'crow,' § 7.

## N

naa, 'bent,' § 125, (Ś. nada).  
 naaṇa, 'eye,' §§ 7, 20. H. Pb. nain. S. neṇu.  
 naara, 'city,' § 9. nayara, JM., p. 134, n. 1.  
 naīa, 'having led,' § 122.



naissadi, 'will lead,' § 134.  
 nam, (1) 'him,' § 110.  
 (2) 'now,' p. 97, n. 5.  
 nakkha, 'nail,' § 15.  
 naacana, 'dancing,' p. 120 (b).  
 (\**nrtiyana*).  
 najjai, 'is known,' § 135, n.  
 natata, 'drama,' § 43.  
 nattha (1) 'lost,' § 125.  
 (2) 'placed,' p. 135, n. 2.  
 natthi, 'isn't,' § 83.  
 namayam, 'meekness,' p. 147, v. 7.  
 namejja, 'may bend,' p. 127, v. 14.  
 narinda, 'king,' § 81.  
 navara, 'only,' p. 133, v. 86.  
 navari, 'thereupon,' p. 132, v. 82.  
 qavahi, Apa. = (*namanti*), § 25.  
 naha = nakkha, § 13.  
 nāa, 'known,' § 125.  
 nāagu, Apa. (= *nāyakah*), § 10.  
 nām, 'to know,' § 136. nāūna,  
 absol., p. 151, n. 1. [Jain MSS.,  
 vary in the use of initial *n* and  
*nj*.]  
 nādha (M *nāha*), 'protector,' § 14.  
 nāham, 'not I,' § 83.  
 nia, (1) 'own,' AMg., niyaya,  
 p. 107, n. 3 (*nija-ka*).  
 (2) 'led,' = *nīa*, § 125. AMg.  
*niya*.  
 niatta, 'returned,' = *nivutta*.  
 niattaissadi, fut. caus., § 134.  
 niattāidum, caus., inf. § 136.  
 niattihii, fut. caus., p. 132, v. 84.  
 niala, 'fetter,' p. 181.  
 √*nikkam* 'go out,' § 38.  
 nikkiva, 'cruel,' p. 120 (c).  
 nikkhitta, 'placed,' p. 113, n. 5.  
 nikkhivia, 'having thrown down,'  
 p. 93, n. 2.  
 nikkhividum, inf., § 40.  
 niccala, 'still,' § 38. Mg. *niścala*.  
 nijja, 'to be blamed,' p. 148, v. 13.  
 nijjida, 'vanquished,' p. 96, n. 1.  
 nijjhāidā, 'looked at,' p. 110, n. 1.  
 nijjhāanti, 'they look at,' p. 114  
 n. 7.  
 nitthavaṇa, 'inflection,' p. 148.  
 v. 11.  
 ninna, 'low,' § 46.  
 nidittha, 'informed,' p. 105, n. 13.  
 niddaa, 'pitiless,' p. 128, v. 63.  
 niddāati, 'sleeps,' p. 114, n. 8.  
 niddālu, 'sleepy,' p. 77.  
 niddha = *siniddha*, § 47.  
 nipphala, 'fruitless,' § 38.  
 nibbandha, 'perseverance,' § 45.

nibbhinṇa, 'burst open,' p. 106,  
 n. 11.  
 nīlāda, 'forehead,' p. 129, v. 64.  
 H. *lilār*.  
 nirūvaissam, 'I will investigate,'  
 p. 96, n. 8.  
 nivadanta, 'falling down,' p. 96.  
 n. 10.  
 nivanna, 'entered,' p. 135, n. 9.  
 nivaha, 'multitude,' p. 113, n. 4.  
 nivutta, 'returned,' § 60. Apa  
*nivuttu*. H. *laut*.  
 nivesāvia, 'made to enter,' p. 136,  
 n. 13.  
 nivvavijjaū, 'let it be poured out,'  
 p. 130, v. 76.  
 niv-vāvedi, 'pours out,' § 120.  
 nivviggha, 'without hindrance,'  
 p. 108, n. 6 (*nirviggha*).  
 nivvinṇa, 'disgusted,' p. 99, n. 2.  
 nivvuo, 'finished, etc.' p. 120 (d).  
 nivvūdha, 'accomplished,' p. 128,  
 v. 62.  
 nisagga, 'nature,' p. 123, (c).  
 nisāmenti, AMg.  
 nisiara, 'fiend,' p. 129, v. 64.  
 nihaa, (S. *nihada*), 'struck down,'  
 p. 133, v. 85.  
 nihaṇiṇ, JM., 'to bury,' p. 136,  
 n. 3.  
 nihasa, M., 'rubbing,' § 19.  
 nihāa, 'smashed,' p. 133, v. 85.  
 nihuda, (M. *nihua*) 'secret, etc.'  
 § 60.  
 nīa (S. *nīda*), 'led,' § 125, cf.  
*nia*, [v. 78.  
*nīsāmanṇa*, 'absolute,' p. 130,  
*nīsāsa*, 'sigh,' p. 122 (a) (*nih-*  
*svāsa*).  
*nīsasiūna*, 'sighing,' p. 141, n. 9.  
*nīsesa*, 'entire,' p. 147, v. 1.  
*nūnam*, 'now,' § 7, 20  
*ne*, 'they,' § 110.  
*ne(y)a* = *naiva*, p. 148, v. 13.  
*neum*, 'to lead,' § 136.  
*neura*, 'anklet,' p. 121, (a).  
*neurilla* = (*nūpura*) — ?, p. 78.  
*ṇecchadi*, 'does not wish,' § 83.  
*ṇeṇa*, 'by this,' § 110.  
*ṇedam* = *nu + etad*, § 83, p. 106, n. 8.  
*ṇedi*, 'leads,' § 127.  
*ṇeha*, 'affection,' = *sineha* § 47.  
*nehii*, 'will lead,' § 134.  
*nomāliā*, 'fresh jasmine,' § 75.  
*nhāa*, 'bathed,' § 125.  
*nhāi*, 'bathes,' § 125.  
*nhāna*, 'bathing,' §§ 80, 47.

## T

tai, loc. 'in thee,' § 107.  
 tai, Apa., 'thee,' § 107.  
 tae, 'by thee,' § 106.  
 tao, (1) =tado.  
 (2) 'three,' AMg., § 112.  
 tam, (1) 'him, her, it,' § 108.  
 (2) 'thou,' M., § 107.  
 tamsi, loc. AMg., § 109.  
 takkissadi, fut., § 134.  
 takkemi, 'I guess,' § 45. Pb. takk-  
 H. tāk-, 'gaze.'  
 takkhaṇaṃ, 'at that time,' p. 102,  
 n. 14.  
 tacca, 'meritorious,' p. 163, n. 8.  
 taḍa, 'edge,' p. 136, n. 5.  
 taṇua, 'small,' p. 133, v. 86.  
 taṇhiāe, abl., § 94.  
 tatta, (1) 'heated,' § 125.  
 (2) =tattva, p. 115, v. 2.  
 tatto, 'from thee,' § 107.  
 tattha, 'there,' § 45.  
 tado, 'then,' §§ 11, 109.  
 tadhā, 'so,' § 14.  
 tambola=tāmbūla, § 71.  
 tammi, loc. 'in that,' § 109.  
 talavara, 'chief,' p. 156, n. 5.  
 tavaṇa, 'heating,' p. 122 (b).  
 tavidā=tatta, 'hot,' § 125.  
 tassa, 'of him,' § 45.  
 tahiṃ, =tassim, § 27.  
 tā, 'so,' § 109 p. 93, n. 4.  
 tāe, 'of, by her,' § 108.  
 tāo, abl. AMg., § 109.  
 tāva, 'fever,' § 17.  
 tāsa, M.=tassa, § 109.  
 ti, 'thus,' § 74.  
 tikhutto, AMg., 'thrice,' p. 164,  
 n. 8.  
 tinni, 'three,' § 112. Pb. tinn.  
 tiriḥcha, 'oblique,' § 74. H. tiriḥā.  
 tissā, M., 'of her,' § 109.  
 tīrai, 'is accomplished,' § 135,  
 p. 123, n. 7. Also tīrae, § 115.  
 tīsam, 'thirty,' p. 159, n. 6.  
 tīse, AMg., 'of her,' § 109.  
 tīsu, 'in three,' § 112.  
 tui, 'in thee,' § 107.  
 tue, 'with thee,' § 106.  
 tuijha, 'to, or of thee,' § 107, p. 129,  
 v. 76 (=tuhyam for tubhyam).  
 H. tuij (ko).  
 tuṭṭa, 'broken,' § 125.  
 tuttai, 'is broken,' § 125.  
 tuṭṭha, 'pleased,' § 125.  
 tuṇṇāo, tuṇṇāgo, JM., 'beggar?'  
 p. 134, n. 2.

tubbhe, AMg., 'you,' § 107.  
 tumammi, M., 'in thee,' §§ 106, 107.  
 tume, AMg., 'thou,' § 107.  
 tumma, M., 'of thee,' § 107.  
 tumhakera, 'your,' § 76.  
 tumhārisa, 'like you,' § 24.  
 tumhe, 'you,' § 106.  
 turukka, 'incense,' p. 169, n. 1.  
 tulla, 'equal,' p. 122 (a).  
 tuvara, 'hasten,' § 57.  
 tuvatto, 'from thee,' § 107.  
 tussadi, 'is pleased,' § 125.  
 tuha, 'of thee,' § 106.  
 tuham, 'thee,' § 107.  
 tuhū, Apa., 'thou,' § 107.  
 tūra, JM., 'musical instrument,'  
 p. 140, n. 1.  
 tūlilla, =(tūla + illa), p. 77.  
 tebbho, AMg., 'from those,' § 109.  
 teyasā, AMg.=tejasā, § 104.  
 teila, 'oil,' §§ 15, 61, 68.  
 tevatthi, 'sixty-three,' p. 156, n. 4.  
 Also tesatthi.  
 tti=ti, § 74.  
 ttha, 'ye are,' § 132.

## TH

thana, 'breast,' § 38.  
 thala, 'surface,' p. 113, n. 6.  
 thavai, 'architect,' p. 139, n. 3.  
 thia, 'stood,' =thia, § 38. §.  
 (thida).  
 thii(§. thidi), =thii.  
 thuvvai, 'is praised,' § 135.  
 theo=thevo, JM., 'little,' p. 139,  
 n. 8; p. 147, v. 7.  
 thero, 'elder,' § 82.  
 thora, 'large,' § 71.

## D

daṇa, 'having given,' § 127.  
 dampaissara, 'I will show,' § 127.  
 damsadi, 'bites,' § 125.  
 damsaniā, damsaniija, 'worth  
 showing,' § 137.  
 damsida, (1) 'shown,'  
 (2) 'bitten,' § 125.  
 damsadum, inf., § 136.  
 dakkhiṇa, 'right, south,' § 40.  
 dakkhiṇā, 'fee,' p. 105, n. 10.  
 daccham, M. AMg., 'I will see,'  
 § 134. dacchāmi, p. 130, v. 77.  
 dacchimi, dacchimmi, p. 133,  
 v. 85.

datthavva, 'to be seen,' p. 131, v. 81.  
 datṭhum, 'to see,' § 136, p. 131, v. 80.  
 dadha, 'firm,' § 60.  
 daddha, 'burnt,' § 125.  
 dappulla, = *darpin*, p. 78.  
 dara, 'a little,' p. 128, v. 62.  
 dalayai, dalai, AMg., 'gives,' p. 165, n. 1.  
 dalidda, 'poor,' § 26.  
 davāvā, 'made to give,' p. 137, n. 4.  
 dahi, 'curd,' p. 114, n. 9.  
 dahidum, 'to burn,' § 136.  
 daiṣṣam, 'I will give,' § 134.  
 dāum, 'to give,' § 136.  
 dādha, 'tusk,' § 65, p. 128, v. 63.  
 dānim, 'now,' § 74.  
 dādavva, to be given,' § 137.  
 dābai, 'heats,' p. 120 (c).  
 dāmaguṇa, 'festoon,' p. 113, n. 2.  
 dārao, 'boy,' p. 111, n. 5.  
 dālam, Mg., 'door,' p. 182, n. 9.  
 dāva, = *tāvat*, § 3.  
 dāvaggi, 'forest fire,' p. 124 (h).  
 dāvijjau, 'let it be demanded,' p. 125 (b).  
 dāham, 'I will give,' § 134.  
 dāhina, = *dakkhiṇa*, p. 124 (a), p. 146, n. 3.  
 dia, 'twice-born,' § 42, p. 148, v. 11.  
 diara = *devara*, § 72.  
 diaha, 'day,' § 9.  
 dikkhā, 'consecration,' p. 105, n. 9.  
 dijjadi, 'is given,' § 119.  
 diṭṭha, 'seen,' § 125.  
 diṭṭhi, 'sight,' §§ 38, 60. Sindhi diṭhi. Pb. diṭṭh. H. diṭh.  
 diṭṭhiā = *diṭṭhiā*, § 95.  
 didha, 'firm,' § 60. cf. dadha.  
 diṇa, 'day,' p. 109, n. 5.  
 diṇṇa, 'given,' § 125, p. 109, n. 5, p. 121 (e).  
 dimmuha, 'facing the quarters,' §§ 35, 46.  
 dihi, M., 'firmness,' (*dhṛti*) § 19.  
 diādu, 'let it be given,' p. 105, n. 1.  
 dīva, 'lamp,' § 17. H. diyā.  
 dīśai, 'appears,' p. 127, v. 14. Ś. diśadi, § 125.  
 dihāum, 'long-lived,' § 103.  
 duāra, 'door,' § 57.  
 dukkha, 'trouble,' § 51.  
 duggaū. Apa, = *durgama*, p. 77.  
 duggada, 'poor,' p. 113, n. 7.

duccarida, 'wickedness,' § 38.  
 duṭṭha-gaṇḍo, JM., 'suffering from a virulent sore,' p. 134, n. 3.  
 duṇṇimitta, 'bad omen,' p. 96, n. 2.  
 duttara, 'invincible,' § 38.  
 duddha, 'milk,' § 34. Pb. duddh. H. dūdh.  
 dubbhai, 'is injured,' § 134.  
 dubbhejja, 'impervious,' p. 113, n. 6.  
 duria, 'sin,' p. 147, v. 1.  
 duruhittā, AMg., 'having mounted,' p. 157, n. 9.  
 dullaha, 'difficult,' § 50. Also dulaha, § 79.  
 duvāra, 'door,' § 57.  
 duvārio, 'door-keeper,' p. 114, n. 8.  
 duvāṣa, AMg., 'twelve,' p. 157, n. 4.  
 duve, 'two,' § 112.  
 duvvinīda, 'ill conducted,' § 125.  
 dussaha, 'intolerable,' § 51.  
 duhā kām, 'having split,' p. 136, n. 11.  
 dūa, 'messenger,' p. 157, n. 6.  
 dūijjamāṇe, AMg., 'wandering,' p. 157, n. 6.  
 dūsa, 'robe,' p. 169, n. 6.  
 dūsaha, = *dussaha*, § 51, 63, 79.  
 de, = *te*, § 3.  
 deula, 'temple,' § 82.  
 dejjā, 'he might give,' AMg. § 133.  
 dedi, Ś., 'gives,' §§ 125, 127.  
 devattāe = *devatāya*, § 92, ii.  
 devānuppiya, AMg., 'beloved of the gods,' p. 158, n. 7.  
 devī, 'goddess, queen,' Declension § 91.  
 devvaṇṇaa 'soothsayer,' p. 105, n. 13.  
 desadaa, = *dēsa*, p. 78.  
 desi, 'givest,' § 127.  
 do, 'two,' § 112. Also doṇṇi, gen. doṇha(m), ins. dohiṃ; loc. do-su(m).  
 doggacca, 'poverty,' p. 118, v. 76.  
 dosada, = *doṣa*, p. 78.  
 dohaḷa, 'longing,' § 23.

## DH

dhaya, JM., 'flag,' p. 142, n. 2.  
 dhaṇāla, AMg., 'wealthy,' p. 77.  
 dhamma, = *dharma*, § 48.  
 dhammia, 'juggler,' p. 94, n. 1.  
 dharia, 'waited,' p. 141, n. 13.

dhāi, dhāi, 'places,' § 127.  
 dhāridum, 'to support,' § 136.  
 dhidā, Ś. 'daughter,' § 74. JM.,  
 dhiyā. cf. dhūdā.  
 dhua, 'agitated,' p. 127, v. 20.  
 dhuam, 'certainly,' p. 117, v. 42.  
 dhuṇai, 'shakes,' § 131.  
 dhuṇijjai, 'is shaken,' § 135.  
 dhuvai, 'washes,' § 129. Also dhu-  
 vei § 128.  
 dhuvvai, 'is shaken,' § 135.  
 dhūdā, (M. dhūā, JM., dhūyā),  
 'daughter,' § 19, p. 141, n. 12.  
 Also Ś. duhidā.  
 dhūmāi, 'smokes,' p. 116, v. 13.  
 dhūva, 'incense,' p. 169, n. 1.  
 dhoadi, 'washes,' § 129. AMg.,  
 dhovai, dhovei.

## N

navalla, AMg. = *nava*, p. 78.  
 niya, Apa. = *nīta*, p. 77.  
 niyaḍilla, AMg. = *nikṛtimat*, p. 78.

## P

paada, (M.) 'evident,' JM., payaḍa,  
 p. 148, v. 17.  
 paatta, 'set out,' § 125. paatta,  
 p. 130, v. 76. payatta, JM., p.  
 136, n. 1.  
 paavi, 'path,' p. 118, v. 107.  
 payāi, 'foot-soldier,' p. 141, n. 1;  
 p. 136, v. 20.  
 paāsei, 'reveals,' § 2.  
 paī, (1) 'towards,' (*prati*) p. 153, n.  
 9. cf. paḍi.  
 (2) 'husband,' (*patī*) p. 130,  
 v. 78.  
 painṇa, 'scattered,' § 125.  
 paidi, Mg. 'nature,' p. 180, n. 1.  
 paūñjai, 'uses,' § 125.  
 pautta, (1) 'used,' § 125, p. 102,  
 n. 2 (*prayukta*).  
 (2) 'set forth,' p. 97, n. 1,  
 (*pravyṛta*).  
 paūttha, 'exiled,' § 125.  
 paūma, 'lotus,' §§ 36, 57.  
 paūra, (1) 'abundant,' § 9 (*pra-  
 cura*).  
 (2) 'of the city,' JM. = Ś.  
 pora, p. 148, vv. 1, 2.  
 paottha, 'courtyard,' p. 114, n. 1.  
 pakka, 'cooked,' § 42.  
 pakkhalanti, 'stumbling,' p. 184.  
 pakkhiyam, AMg., 'fortnightly,'  
 p. 157, n. 1.

pagāra, JM., 'kind,' p. 137, n. 4.  
 pagāsa, AMg., 'clear,' p. 168, n. 6.  
 pagāsento, JM., 'revealing,' p. 134,  
 n. 2.  
 paccāa, 'trust,' p. 103, n. 6.  
 paccakka, 'visible,' p. 110, n. 2.  
 paccācakkhidum, 'to repulse,'  
 p. 101, p. 11.  
 paccāṇida, 'restored,' § 125.  
 paccutthuya, AMg., 'covered,'  
 p. 172, n. 4.  
 paccupanna, AMg., 'present,'  
 p. 163, n. 5.  
 paccūse, 'at dawn,' p. 99, n. 8.  
 paccā, afterwards,' § 38.  
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 rūva, 'form,' § 17. (M. rūa, § 9.)  
 rehā, M. 'lines,' § 94.  
 rehai, M. 'shines,' p. 115, v. 4.  
 roadi, 'weeps,' § 125, p. 111, 7.  
 rodadi, rovai, ruai, ruvai; fut.,  
 rodissam, roccam, § 134; pass.,  
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 § 136.

## L

lāā (Ś. ladā), 'creeper,' § 12.  
 Lacchi = *Lakmi*, p. 123 (c).  
 latthi, 'stick,' p. 122 (a); p. 121,  
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 § 135.

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 lahasu, 'take,' p. 107, n. 2.  
 lahua, 'light,' § 13.  
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 lahe, 'I take,' ātm., § 115.  
 laheam, opt., p. 100, n. 7.  
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 lāūle, Mg., 'palace,' § 82.  
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 lia, 'attached to,' § 125. Also lina  
 litta, 'smeared,' p. 134, n. 3 (*lip*).  
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 'painted,' p. 112, n. 5.  
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 luddha, 'hunter,' p. 99, n. 8.  
 luppai, 'is robbed,' § 125.  
 lekkha, 'list,' p. 137, n. 5.  
 loa, M. 'world,' § 9. Apa. lou.  
 § 73. AMg., JM., loga, § 11; loc.  
 logamsi, § 92.  
 loadi, Mg., 'shines,' § 129.  
 lonā, 'salt,' § 75. Sindhi lūṇu.  
 H. lūn.  
 loya, 'plucking out hair,' p. 142,  
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 loluva, 'greedy,' p. 120 (d), (=lo-  
 lupa).  
 lohāra, 'blacksmith,' § 82.  
 lohida, Mg., 'rohū,' p. 178, n. 4.

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va = *iva*, p. 120, n. 4.  
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 vayāsi, AMg., 'spoke,' p. 157, n. 8.  
 vaiyara, JM., 'story,' p. 135, n. 7.  
 vaira, M. 'hostile,' § 61.  
 vae, AMg., 'herd,' p. 162, n. 5.  
 vakkala, 'bark,' § 37.  
 vakkha, 'breast,' p. 113, n. 6.  
 vaggana, 'jumping,' p. 170, n. 5.  
 vaggurā, AMg., 'crowd,' p. 164,  
 n. 6.  
 vaccai, 'goes,' p. 135, n. 4.  
 vaccha, (1) 'child,' § 3 (*vatsa*).  
 (2) 'tree' (*vrksa*).  
 (3) 'breast,' = vakkha.  
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 vajjadi, 'wanders,' § 129.  
 vajjanti, 'is sounded,' p. 142, n. 7.  
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 vasā, 'by force of,' § 92.  
 -vaha, 'path,' p. 127, v. 14.  
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 vāasa, 'crow,' p. 114, n. 9.  
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 viuha, 'learned,' § 9.  
 viesā, 'abroad,' p. 118, v. 76.  
 vica, 'separation,' § 9.  
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 vighattha, 'eaten up,' p. 141, n. 10.  
 vicchadda, 'liberality,' p. 142, n. 8.  
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 vijjhai, 'wounds,' p. 124 (a)  
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 viḍahara (?), p. 152, n. 2.  
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 viṇṇavei, (Ś. viṇṇavedi), 'reports,' § 125; inf. viṇṇādum, p. 106, n. 1; p.p. viṇṇāvīda, 105 n. 2.  
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 vipphodao, 'pimple,' p. 99, n. 11.  
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 visalla, 'pointless,' p. 188, n. 2.  
 vissa, 'musty,' p. 178, n. 6.  
 vissāma, 'rest,' p. 100, n. 7.  
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 vihaṇa, 'mannér,' p. 135, n. 3.  
 vihādi, 'shines,' § 127.  
 vihi, 'performance,' p. 105, n. 9.  
 vihu, 'moon,' p. 148, v. 19.  
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**vīsam**, 'twenty,' § 112.  
**visamasi**, 'takest rest,' p. 117, v. 49.  
**visasadi**, 'trusts,' p. 103, n. 4.  
**visaria**, 'forgotten,' p. 121 (d).  
**visā=visam**, § 112.  
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**vuccai**, 'is said,' § 135.  
**vuddha**, 'grown,' § 55.  
**vutta**, 'finished,' p. 99, n. 11.  
**vuttanta**, 'news,' § 60.  
**vuttham**, 'dawned,' p. 131, v. 80.  
**vubbhai**, 'is carried,' § 135.  
**vūḍha**, 'carried,' § 125.  
**vūha**, 'order of battle,' p. 141, n. 4.  
**veyana**, AMg., 'wages,' p. 162, n. 6.  
**veaṇā**, 'pain,' p. 108, n. 1.  
**veccham**, 'I shall know,' § 134.  
**vejja**, 'learned,' § 61.  
**vedha**, 'enclosure,' p. 127, v. 14.  
**vedhia**, 'enclosed,' p. 127, v. 14.  
**vedīā**, 'raised seat,' etc., p. 113, n. 5.  
**vedissam=veccham**, § 134.  
**verulia**, 'cat's eye,' § 58.  
**vehavvam**, 'widowhood,' p. 130, v. 78.  
**vo**, 'you, of you,' §§ 106, 107.  
**voccham**, 'I will speak,' § 134.  
**vojja**, 'to be carried,' § 137.  
**vodhum**, 'to carry,' § 136.  
**vōttum**, 'to speak,' § 136.  
**voliya**, JM., 'passed,' p. 141, n. 8.  
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**volo**, JM., 'cry,' cf. **M. bolo**, 'speech,' p. 136, Ś. n. 8.

## S

**sa**, (1) 'with,' (sa).  
 (2) 'own' (sva), p. 107, n. 6.  
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**saada**, 'cart,' (Mg., śaala) § 16.  
**saadiā**, 'toy cart,' p. 110, n. 8.  
**saāsa**, 'presence,' p. 64, n. 7.  
**saūntalā**, p. 100, n. 2.  
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**saṃsaiḍa**, 'questioned,' p. 101, n. 6.  
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**Sakkada**, 'Sanskrit,' § 11.  
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**saṃkhoha**, 'shock,' p. 126, v. 3.  
**saṃghia**, 'applied,' p. 128, v. 61.  
**sacca**, 'true,' § 44.  
**saccavia**, 'verified,' p. 121 (e).  
**sacchāha**, 'of the same hue,' p. 114, n. 2.  
**sajoi**, AMg.=**Sajyotiṣam**, § 104.  
**sajja**, 'ready,' p. 140, 7.  
**sajjha**, 'practicable,' § 53.  
**saṃjhā**, 'twilight,' § 44.  
**saṇha**, 'smooth,' p. 172, n. 5.  
**saṇṇia**, 'made a sign,' p. 136, n. 8.  
**sannihie**, 'in vicinity,' p. 134, n. 5.  
**satta**, (1) 'seven.'  
 (2) 'nature, etc.' (*sattva*).  
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**satthia**, 'weapon,' p. 152, n. 7.  
**sada**, Ś., 'hundred.' M. **saa**, § 12, 112.  
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**saddāvia**, 'summoned,' p. 136, n. 12. [n. 4].  
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**saddhasa**, 'panic,' p. 96, n. 5.  
**[saddhike**, Mg., 'feast,' p. 180, n. 3.  
**saṃtappadi**, 'is in distress,' p. 110, n. 3.  
**saṃtāva**, 'anguish,' p. 95, 3.  
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**saphala**, 'fruitful,' § 5.  
**sapphala**, 'of good results,' p. 134, n. 14.  
**saḃbhāva**, 'good nature,' § 34, p. 101, n. 7.  
**samaa**, 'contract,' p. 101, n. 10;  
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**saṃagga**, 'complete,' p. 141, n. 3.  
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**samudāra**, 'address,' p. 101 n. 7.  
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**samuppajjitthā**, AMg., 'occurred,' p. 157, n. 2.  
**samuppehiyāṇam**, AMg., 'perceiving,' p. 143, n. 1.  
**samullasanta**, 'brilliant,' p. 113, n. 5.  
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**sarisa**, 'like,' § 24.  
**[śala**, Mg., 'accent,' p. 181, n. 2.  
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**sāo**, 'from his own,' p. 164, n. 7.  
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 (2) 'parrot' (*śuka*).  
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**suia**, 'cleaned,' p. 168, n. 4.  
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**suṭṭhu**, 'well,' § 38.  
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**[śundikāgāla**, Mg., 'grog-shop,' p. 180, n. 3.  
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 (2) 'him,' AMg.  
 (3) 'his,' M., AMg., §, § 109.  
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somma, 'good sir,' §§ 48, 61.  
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## H

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 (2) 'taken,' § 125. cf. hia.  
 hage, AMg., 'S.,' §§ 11, 107. Apa. hañ, § 107.  
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 harida, 'green,' p. 112, n. 4.  
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 hoom, 'to be,' p. 121 (e); gerund. hoūpa, § 122.  
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 hotthā, AMg., 'was,' p. 156, n. 1.  
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[ This list is intended to assist the student to extending his knowledge of Prakrit, and to serve as a guide to College Libraries.]

### Prakrit. A. Grammars, etc.

- (1). **Pischel (Dr. Richard). Grammatik der Prakrit-Sprachen.** [*"Grammar of the Prakrit Languages."*] Forms one volume (Band 1, Heft 8) of the Grundriss der Indo-Arischen Philologie und Altertumskunde. Strassburg, 1900. 500 pages. Price £1-16s.

[Deals with Jain Prakrits, Dramatic Prakrits, Paisācī and Apabhramśa. A monument of industry and sound scholarship. A student who has worked through this "Introduction," should be able to make use of this work of reference, without any knowledge of German, by studying the *examples* given. The book contains an index of more unusual and special forms.]

- (2). A complete **Index** to Pischel's Grammar has been published by Don. M. de Zilva **Wickremasinghe** in the **Indian Antiquary**. [Is sold separately.]

- (3). **Jacobi (Dr. Hermann). Ausgewählte Erzählungen in Māhārāṣṭrī, zur Einführung in das Studium des Prakrit.** [*"Selected Narratives in Māhārāṣṭrī as an introduction to the study of Prakrit."*] Leipzig, 1886.

[As regards the classification of Prakrits, and in some details of derivation this book is no longer up to date. For Jain Māhārāṣṭrī it gives a concise account (in German) of Phonetics and Grammar, 86 pages of Selections, and a Vocabulary (Prakrit-Sanskrit-German). Nos. V. and IX of the Selected Narratives have been annotated and translated in this "Introduction"; also portions of No. III to illustrate Ardha-Māgadhī.]

- (4). **Cowell (Professor E. B.). The Prākṛta-Prakāśa, or the Prākṛt Grammar of Vararuci with the commentary (Manoramā) of Bhāmaha . . . .with notes, an English Translation and index of Prākṛt words; to which is prefixed a short introduction to Prākṛt Grammar. Second Issue.** London, 1868.

[Unfortunately Bhāmaha's commentary on the XIIth Section, which deals with Śaurasenī has been lost, and many of the sūtras are "obscure and corrupt." The corresponding rules in Hemacandra's work are given in an Appendix, "but even these leave many difficulties unexplained." Bhāmaha has sometimes misunderstood Vararuci.]

- (5). **Hemacandra** (*vide* page 79).  
 (a) **Siddha-hema-candra** (Adhyāya VIII deals with Prakrit), edited by **Pischel**, Parts I and II. Halle, 1877, 1880, with translation and notes. (*German.*)
- (6). (b) **Deśināmamālā**, edited by **Pischel**. Bombay, 1880.
- (7). **Hoernle**. The **Prākṛta-Lakṣaṇam** or Caṇḍa's Grammar of the Ancient (Ārsha) Prākṛt. Calcutta, 1880.  
 . [Ārṣa=AMg., not as Hoernle stated=AMg. + M.]
- (8) **Bühler**. Edition of **Prākṛta-lakṣmīḥ**.  
 "The Pāiyalachehhi Nāmamālā, a Prākṛit Kosha by Dhanapāla. Edited with critical notes, an introduction and a glossary by George Bühler." Göttingen, 1878.

**B. Texts. Māhārāṣṭrī.**

- (9). **Hāla. Saptaśatakam.** (*Vide* p. 73.)  
 (a) Edited by **Weber**. Leipzig, 1881.  
 [Vocabulary in German.]
- (b) **Kāvyamālā Series No. 21.** Edited by **Durgaprasad** and **Parab**. Bombay, 1889.  
 [With Sanskrit commentary.]
- (10). **Setubandha** or **Rāvaṇavaha.** (*Vide* p. 72.)  
 (a) **Kāvyamālā Series No. 47.** Edited by **Śivadatta** and **Parab**. Bombay, 1895.  
 [With Sanskrit version and commentary.]
- (b) Edited by **Siegfried Goldschmidt**. Strassburg, 1880.  
 [With German translation and vocabulary.]
- (11). **Gauḍavaho**, ed. **Sh. P. Paṇḍit**. Bombay, 1887.  
 [Bombay Sanskrit Series XXXIV. Revised edition.]

*Dramatic Prakrits.*

[It is unnecessary to enumerate editions of Sanskrit Plays. Many will be familiar to the student, others he will find in Schuyler's Bibliography. Very few editions give a correct or consistent Prakrit text. This is mainly due to corruptions in the MSS.]

- (12). **Karpūramañjarī** of **Rājasekhara**.  
 Critical edition with Vocabulary by **Dr. Sten Konow**. Translation and Introduction by **Prof. C. B. Lanman**.

[Harvard Oriental Series, Vol. 4. This play is also in the K. M. Series No. 4, edited by Durgaprasad and Parab. Bombay, 1887.]

- (13). **Śakuntalā**, ed. **Pischel**. Kie., 1877.

[Follows the Bengal version, edited with a sounder knowledge of Prakrit than Monier Williams' edition of 1867.]

- (14). **Mṛcchakaṭikam**, ed. **Goḍabole**. Bombay, 1896.  
(Bombay Sanskrit Series).

[Other editions—Stenzler, 1847. Rama Maya Śarma Calcutta, 1829. Hiranand and Parab., 1902. The last has been quoted in the extracts, as it is much used by students. Translation. Dr. A. W. Ryder, Harvard Oriental Series, Vol. 9.]

- (15). **Ratnāvalī**. A second text of this, with a Prakrit-Sanskrit glossary by **Capeller**, is given in Böhlingks Chrestomathie, p. 290 ff. St. Petersburg, 1877.

*Ardha-Māgadhī*.<sup>1</sup>

- (16). **Banarsi Das Jain**. **Ardha-Māgadhī Reader**. Panjab University Oriental Publications. Lahore, 1923. Price Rs. 3.

- (17). **Kalpasūtra** (Kappasutta), ed. **Jacobi**, Leipzig, 1879.  
[Translated by Jacobi, S.B.E., XXII, *vide* p. 71, and p. 161, n. 3.]

- (18). **Āyāraṅgasutta**, ed. **Jacobi**. London, 1882.  
(Calcutta edn., Saṃvat 1936).

[The first *aṅga* and the most archaic. Important for prose.]

- (19). **Sūyagaḍaṅgasutta**, ed. Bombay. Saṃvat 1936.  
[Second *aṅga*. Important for verse.]

- (20). **Uvāsagadasāo**, ed. **Hœrnle**. Calcutta, 1890.  
(Bibliotheca Indica).

[Seventh *aṅga*, contains narratives. Both text and commentary are edited critically.]

- (21). **Svāmi-Ratna-Chandra**. **Ardha-Māgadhī Dictionary**. (AMg.—Eng. H. Guj.). Indore. 2 Vols. are out, 1923, 1927.

<sup>1</sup> The whole of the AMg. canon was published at Bombay some ten years ago.



*Jain Māhārāṣṭrī.*

- (22). **Āvaśyaka**, Erzählungen, ed. Ernst **Leumann**. Heft 1  
Leipzig, 1897.  
See also No. 3 above, **Jacobi**.
- (23). **Kālakācārya-caritam**, ed. **Jacobi** (*vide* p. 139).  
Z. D. M. G. Vol. 34 (1880), p. 262.
- (24). **Kakkuka** Inscription. (Extract No. 17, p. 134.)

*Jain Śaurasenī.*

- (25). **Pavaṇaśāra** by Kundakundācārya, ed. Manohar  
Lal, Bombay, 1912.
- (26). **Kattigeyāṇupekkhā** by Kārttikeyasvāmin, ed. Bhan-  
darkar.
- (27). **Davvasaṃgaha** of Nemicaṇḍra, ed. Sarat Chandra  
Ghosal, Arrah (India), 1917.
- (28). **Gommaṭasāra**, ed. Gaḍadhar Lal, Calcutta.

*Paiśācī. (Vide p. 68-69.)***Pali.**

[It is only necessary to mention a few books useful to the  
student who does not make a special study of this language.]

**Grammars, etc.**

- (29). **Müller, E.** A simplified grammar of the Pali language.  
London, 1884. (Trübner.)  
[There is a short grammar by Frankfurter with selections  
and vocabulary. A better grammar is that of M. Duroiselle.]
- (30). **Childers, R. C.** Dictionary of the Pali Language.  
Fourth Impression. London, 1909.

**Texts and Translations.**

- (31). **Jātakas**, edited by **Fausboll**. Trübner. 7 vols.  
London, 1877.
- (32). „ *translated* by various hands, edited by  
**Cowell and Rouse**. Cambridge, 1895.  
[With these the student can make a good start without a  
teacher.]

- (33). Andersen (Dines). Pali Reader. Copenhagen.
- (34). Mahāvam̐sa, *edited* Turnour, translated Geiger.
- (35). Publications of the Pali Text Society.

### Old Prākṛit.

The material is scattered. For Aśoka's Edicts the student may consult 34-36.

- (36). Senart. Les inscriptions de Piyadasi. 2 Vols. Vol. II, trans. Grierson I.A.

The first volume of the Corpus Inscriptionum Indicarum. Aśoka's Edicts edited by Cunningham is difficult to obtain—and needs revision.

- (37). A. C. Woolner. Aśoka Text and Glossary. (Panjab University Oriental Publications) Lahore, 1924.
- (38). Hultzsch. Corpus Inscriptionum Indicarum. Vol. I (Aśoka's Inscriptions) New edition. 1925.
- (39). Franke (Professor O.) "Pali and Sanskrit," 1902.  
[German. *Vide* p. 74, n. 2.]
- (40). Lüders. "Fragments of two Buddhistic dramas."  
[German. *Vide* p. 72, p. 78.]

### Late Prakrit. *Apabhraṃśa*.

Hemacandra. *Vide* No. 5 above.

- (41). Piṅgala-chandaḥsūtra or Prākṛta-Piṅgala-sūtra. Kāvyamālā series No. 41, ed. Śivadatta and Parab.  
[A critical edition is needed.]
- (42). Dhaṇavāla. Bhavisattakaha. ed. Jacobi (with introd. and vocabulary), 1918.

### Modern Languages.

- (43). Bloch (Jules). La formation de la langue mara-thè. Paris, 1920.
- (44). Turner, (R.L.). Gujarātī Phonology J.R.A.S., 1921.
- (45). Chatterji, (S.K.) Origin and Development of Bengali Language. Calcutta, 1926.

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